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that could only in the thematic remained of the other, partially, in the movements.

If thus less productive on the following attempt at of awful or more stupid the alleged M. Scarano of the "Cagliari" imitations abortive or who is the Signora Alarie, while of her share in front of the the short crudely announced chances for such as in arrival of also might funeral service only as a c. monks in a bridal couple in church.

In Scarano's offerings from the most or of any of which small tyro in the effects, while c. I.

I was at induced D. of opera, that it would and the performance, zian, the co. put it.



GERMAN HEADQUARTERS OF THE MUSICAL COURIER,
BERLIN, W., LINKSTRASSE 17, January 10, 1881.



HE week began unpromisingly enough for me, as far as my musical experiences are concerned, for the first concert I attended was the piano recital of a young man who had better remained away from the podium of the Singakademie. His name is therefore of no interest to our readers, and, even of his entirely

modern program, I want to mention only the B major Sonata, op. 76, of Wilhelm Berger, which attracted my attention through the partially fresh and humorous invention, and a certain spontaneity of ideas which is becoming rarer and rarer nowadays. But this was indeed all

that could be recognized of the interesting novelty, and only in the scantiest outlines at that, for the finer points of the thematic workmanship and other traits of the facture remained obfuscated through the bad use of the loud pedal which the pianist (?) made from one end of the work to the other, partially from lack of musical ear and taste, and partially, no doubt, also, because he was eager to dissimulate in the jumble the insufficiency of his technical equipments.

◎ ▲ ◎

If thus I lived on the first night through a piece of reproductive amateurishness of the worst sort, I encountered on the following evening at the Theater des Westens an attempt at creative production, which was a double piece of awful dilettantism, for I really don't know what was more stupid and more clumsy in every way, the libretto or the alleged music of the one act opera, "Renata," by O. M. Scarano, text by Antonio Menotti Berja. The success of the "Cavalleria Rusticana" has been the cause of many imitations of Mascagni's first and last work, but no more abortive one than the story of the peasant girl Renata, who is the victim of a titled country squire, betrothed to Signora Atenaide, one of his ilk, whom, of course, he marries, while the betrayed Renata, whose father died because of her shame, grows crazy and falls in a death swoon in front of the bridal couple returning from church. This is the short contents of the libretto, which is constructed crudely and clumsily to pitifulness. Nevertheless it offered chances for characteristic and effective musical settings, such as in several groupings of the country people, in the arrival of the guests at the marriage ceremony, the latter also might have been contrastingly portrayed with the funeral services for Renata's father, whom luckily we see only as a corpse, when he is luggered over the stage by some monks just at the very inopportune moment when the bridal couple and their guests emerge from the neighboring church in which the wedding has taken place.

In Scarano's music, however, outside of a few poor pilferings from Mascagni and Leoncavallo, and those even of the most awkward kind, there is nothing of individuality or of any other sort of merit. It is amateurish to a degree, which smacks of the conservatory attempts of an absolute tyro in the art of composition, barring a few orchestral effects, which are again bodily purloined from either Mascagni or Leoncavallo.

I was at a loss to understand what on earth could have induced Director Hofpauer to put on such a clumsy piece of opera, of which he must have been aware beforehand that it would and could never prove anything but a failure, and the première of which would really also mean the last performance, "Once in succession," as my old friend Dazian, the costumer from Union square, graphically used to put it.

At first I had the idea that Scarano was a rich amateur whose money had induced the operatic director to take the risk of a fiasco at the expense (in every sense) of the composer, or that, like the late Duke Ernest of Saxe-Coburg, he had titled or political influence of some sort, not leaving the woman question which played the decisive part in the production of Isidore de Lara's operas at the Monaco Opera House, also out of my mental calculations. But all of these surmises were erroneous, for, when caught and brought to bay, Herr Hofpauer owned up that Weinberger, of Vienna, was at the bottom of the scheme. He owns the rights of most of Millocker's and some other successful operettas, and, in order to procure them for his theatre, Director Hofpauer had to agree to Herr Weinberger's *conditio sine qua non* of a Berlin production of "Renata," of which the Viennese smart theatrical agent likewise holds the sole rights. I do not believe that anybody will claim them from him after the fiasco the Italian one act abortion scored at the Theater des Westens.

It is, however, but fair to state that for this fiasco the forces of Berlin's second opera are not to be blamed, for every one of them had done his or her utmost to make something out of the parts allotted to them. Kapellmeister Saenger had evidently carefully studied the work, with the soloists as well as with the chorus, and he conducted in most painstaking manner, trying to bring out of the orchestra all of the little contained in the score. The solo personnel, Elsa Salvi, in the title part; Eduard Walter, as Armand; Hedwig Huebsch, as Atenaide, and even the dreadful tenor Aranyi, with the telegraphic signal code arm movements, all vainly fought to the best of their abilities for a lost cause.

A modest attempt at applause after the fall of the curtain was promptly hissed down by an offended majority of the thin assembly of first nighters.

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The onerous double duties on the same evening made me an absentee, for the first time in many years, from the symphony soirée of the Royal Orchestra, which took place simultaneously with the above described concert. But, although two composers had found a place upon Felix Weingartner's program, nothing was missed by me for you through my absence, because both works have been repeatedly and quite exhaustively dealt with in these columns. The first of these compositions was Wilhelm Berger's Symphony in B minor, not one of the German-American's most important works, and one of which I spoke at length in my report of the Bremen Tonkünstler meeting, and again when the work was heard here at one of the Philharmonic Popular concerts under the composer's direction. It proved then even more of a success than it is reported to have done with the ultra-conservative audience of the symphony evenings of the Royal Orchestra, and this despite the fact that Weingartner did his level best to give an effective and rousing reading of the score.

I do not go so far, as I have heard others do, as to impute to him selfishness in putting only modern compositions upon his programs, of which he feels pretty sure that they will prove no overwhelming successes, so that his own works, with which he is sure to follow soon—this time it will be his new second symphony—might gain through contrast. The very fact that Weingartner at this very soirée placed Richard Strauss' "Tod und Verklaerung" upon the program and yielded the baton to the composer of this greatest of modern creations in the field of program music for the conducting of his own work, would seem to gainsay such mean and unartistic intentions. Richard Strauss was indeed very successful and was called upon the podium repeatedly at the close of the performance. Some of the critics aver, however, that technically the reproduction through the Royal Orchestra was neither as perfect nor as brilliant as those given on an average by the Philharmonic Orchestra, who are better used to Richard Strauss' music.

The concert opened with Mendelssohn's still quite popular

lar "Fingal's Cave" overture, and the C minor Symphony of Beethoven, in continuation of the series of nine, filled the second half of the evening's program.

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Speaking of Weingartner reminds me of the fact that his essay upon the development of the symphony after Beethoven, which has recently been translated into French, has had the effect of one or more journalistic attacks upon the head of the erratic composer-conductor. In both these capacities Weingartner had appeared at the concerts of the late Lamoureux, and the Paris public, as well as the critics, had received him with even more than the deserved acclamation. Hence their regret and ire are doubly great over the fact that in his pamphlet Weingartner completely ignored the French symphonists. The Paris musical littérateur, Hugues Imbert, has issued a counter-pamphlet, in which he defends the French symphony writers of the nineteenth century, César Franck, Camille Saint-Saëns, Edouard Lalo and the "Brilliant Plejades," Ernest Claussen, Gabriel Fauré, Vincent d'Indy, Widor, Dukas and Savard, against Weingartner's passing them over with silence. Fourrand, another music critic, goes still further, for he maintains in the *Gaulois* that something like a conspiracy exists against French music, trying to belittle it, as if its real importance consisted only in opera bouffe, in operetta or the topical "couplet." I don't know whether Weingartner will condescend to give an answer to these complaints, caused more or less by chauvinistic feelings, which have been offended. But, with all due respect for Saint-Saëns, it cannot but be doubted whether it is necessary to mention his name together with those of Schumann, Brahms and others. And even Fourrand himself owns up to the fact that "France cannot name a composer worthy to be ranked with Bach, Beethoven or Richard Wagner."

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Never before, however, has French musical art and artists received greater attention and met with more favorable reception in Germany than is the case nowadays, and hence I need not revert to the incontestable fact that the merits of the greatest of all French composers who have so far existed, Hector Berlioz, were recognized and acknowledged in Germany long before his own nation had any adequate idea of his importance.

During these last days, however, two French pianists, and at least one living French composer, met with such enthusiastic reception here in Berlin that the news of their successes will surely prove balm upon the wounds opened by the naughty Weingartner.

Raoul Pugno, first and foremost among the French pianists of the present generation, made his Berlin *début* last Saturday night in the first of two concerts of his own at Beethoven Hall. Although a perfect stranger and a Frenchman, he met with immediate recognition, and such an enthusiastic reception, that even his successes in America, of which I read in THE MUSICAL COURIER, must have paled into comparative insignificance against those he achieved here as a newcomer. To you I need not describe his general appearance, which is much more that of a German professor than of an artist of the Latin race. Nor the quiet, self-complacent and somewhat phlegmatic way in which the bespectacled, dark bearded, but gray streaked, pianist sits down before his instrument, leisurely placing the notes in front of him. One watched these proceedings with something akin to distrust, but when Pugno began to belabor the piano this feeling soon changed to interested astonishment, and not long after into intense admiration.

This is no piano playing of the German professor style; it has, on the contrary, a signature of its own, that of a pianist who is an artist of the finest taste, and who is musical *jusqu'au bout des ongles*, as the French say, or, to the finger tips, as we say in the vernacular. He started out with the Beethoven C minor Concerto, a work one rarely hears nowadays, although it contains some great beauties, and in its slow movement even a theme which Gounod did not disdain to purloin, note for note, for the beginning of his "Salve Dimora" tenor aria in "Faust." One cannot say that the French artist played the work in any way which smacked of tradition. It was no Beethoven interpretation of the stolid German type, with its pretended breadth and equal harshness. On the contrary, everything was toned down and keyed up to refinement more than virility, but it was thoroughly original, beautiful, interesting and above all it was musical. So was even the big cadenza in the first movement, which did not correspond in facture to the style of the work or of Beethoven in general, but it was modern in the best sense of the word, very brilliant and a fine piece of tasteful workmanship.

I take it to have been written by Pugno for himself, as it was the only thing all through the evening which he had memorized so perfectly that he dared to play it without the notes. The greatest elegance and a certain gracefulness in phrasing he displayed in the final rondo of the concerto, which thereby sounded as amiable and humorous as if it had been written by Mozart and not by Beethoven.

A similar conception of this movement I once heard

from Richard Hoffmann, in New York, in his palmiest days, at a Philharmonic concert. The greatest possible technical finish in all these performances was a concomitant which it is hardly necessary to mention nowadays, for they all possess it to a more or less degree, some even to such pronounced proportion that they have become the slaves of their technic instead of vice versa.

But Pugno, betraying his looks of an easy going nature, is also full of temperament and no Neupert or Carreño ever performed the first movement of the Grieg Concerto with more genuine ardor and verve than the French pianist did here in Berlin. He scored a perfect triumph alone with this Satz, and the applause grew in intensity as the evening wore on until, after the spiritedly and yet ever so intimately performed Saint-Saëns C minor Concerto, it reached very nearly the same fever heat which Godowsky's début had caused a few weeks previously. You see we are not narrow or chauvinistically inclined here in Berlin, and a German audience is apt and willing to recognize the good qualities in every superior artist, be he a German, an American, or a Frenchman.

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This fact was still further emphasized at last night's sixth Philharmonic subscription concert, under Nikisch's direction, when Edouard Risler, another French pianist, was the soloist, and he scored for his compatriot, Vincent d'Indy, a victory with the performance of the latter's "Symphony Upon a Mountain Theme," for orchestra and piano. I had heard the work at the Mannheim Tonkunstlerverein meeting several years ago, when it was also played by Risler. Although it is not a symphony in the accepted sense of the term, in either form or contents, it is full of excellent and highly interesting workmanship, showing what can be done with a single theme through ingenious development and contrivances in splitting it up and engendering out of the remnants new thematic ideas, treating them to all sorts of varied rhythmic, harmonic and contrapuntal experiments in three movements, each of entirely different, yet altogether logical and homogeneous character.

Original is also the incorporation of the piano, and more or less also of the harp, not as a solo, but as an obligato instrument in the orchestration, thus gaining a rather novel, interesting and effective means of heightening the colors of the modern orchestra. The amalgamation of the sounds of the piano and the harp, and the blending of both with the orchestral instruments, is frequently of surprising brilliancy of tone effect.

These technical and outward merits of the composition, more than its inherent value, which, as far as thematic invention goes, is rather diminutive, together with the finely shaded and rhythmically pregnant performance, through Risler and the Philharmonic Orchestra, under Nikisch's alert guidance, brought to Vincent d'Indy's "Mountain Symphony," a success somewhat in excess of its merits, and the French composer, who was present on this occasion, was called upon the platform to bow his thanks to a Berlin audience, just as he had done several years ago to

another German audience at Mannheim, which had received his work with unstinted applause.

Risler had more chance to shine as a soloist in the Schubert "Wanderer Fantasia," which in Liszt's not over-fortunate "Bearbeitung," with orchestra, gave him ample opportunity to display his very highly developed technic, but also, especially in the exquisite "Wanderer" song Adagio, the lack of singing quality in his tone production. The fugued opening of the final allegro he performed, however, with great clearness and superabundant power, and altogether this movement was performed with irresistible swing and buoyancy. It carried the audience by storm, and the demand for an encore, despite the length of the program, became imperative, Risler responding with the slow movement from Schumann's G minor Sonata.

The purely orchestral selections were Liszt's best symphonic poem, "Les Préludes" and Schumann's B flat Symphony. The former work I have not heard better or more rousing performed in all my memory of the many times it figured on programs of concerts I have attended. In the reproduction of the Schumann Symphony, however, there were many things which disappointed me; most of all the lack of pronounced rhythm in the first movement—which curiously enough is praised by one of my Berlin confrères—and then the orchestral muddiness of Schumann was not throughout as carefully whitewashed as Nikisch heretofore often managed to contrive. It also seemed to me as if he had been tired, and hence neither quite as full of personal magnetism over the orchestra, nor as "poetic" in conception as is his wont. The audience evidently did not agree with my judgment, for it applauded with energy after each movement, and the zeal increased at the close of the symphony, until it took the shape of an ovation for the genial and highly popular conductor.

The program for the next concert on January 21 is made up of Klughardt's C minor Symphony (first time), Beethoven's Violin Concerto, to be performed by Wilma Norman-Neruda (Lady Hallé); the "Fay Mah" Scherzo, by Berlioz, and the "Tannhäuser" Overture, which I believe was composed by Richard Wagner.

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From Wiesbaden comes the announcement of a Colonne concert to be given there in the near future. This would seem to indicate that the great French conductor has abandoned the idea of a concert conducting tour through the United States during the next few months. At Wiesbaden also Emil Fischer's rentrée upon the operatic stage took place last Monday night. The artistic success achieved on this occasion was no great one, for the audience, as well as the critics, complained of the "lost vocal cords" of the once famous basso. *Sic transit*, said the young lady upon the stormy sea.

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After a pause of nine years, during which long period of time Wagner's "Nibelungenring" has not been given in Hanover, the Royal Opera House there brought last week a good and enthusiastically received reproduction of "Das

Rheingold," and the remainder of the "Ring" is to follow soon. The reason for this long withholding of so important a work from the repertory is said to be the intendant's alleged antipathy against the tetralogy. This reminds me of the husband, who, speaking of his wife's menus, remarked: "What she doesn't like to eat is never brought upon the table."

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August Enna, the composer of the successful opera, "Die Hexe" ("The Witch"), libretto after Fittger's great drama of the same name, and whose opera, "Lamia," will have its première at Copenhagen next month, has now finished a third opera, entitled "The Shepherdess and the Chimney Sweep," the book of which is based upon Andersen's fairy tale of that title.

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Maurice Maeterlink sent his latest poem, "Sister Beatrice," to Max Schillings, with the expressed desire that the composer of "Ingwälde" and the Orestic music should set the work to music. Schillings, however, returned the manuscript to the poet with the candid remark that he did not consider it well adapted for the purpose of musical composition.

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Richard Strauss will conduct his opera "Guntram," the rehearsals for which he will also superintend personally, at Prague, about the end of March.

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Albert Niemann, the last survivor of the glorious giant triumvirate, Niemann, Betz and Fricke, will celebrate his seventieth birthday anniversary on the 15th inst. He is enjoying the very best of health, and as active a Nimrod as in the days of yore.

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Among the musical callers at the Berlin headquarters of THE MUSICAL COURIER during the past week were Mrs. Anna F. and Miss Beatrice M. Davidson, of New York; Miss Estelle and Leonard Liebling, likewise of New York; Mrs. L. Godowsky, of New York, and Prof. Martin Krause, the well-known piano pedagogue, of Leipzig. O. F.

Fifth Philharmonic Concert.

THE fifth pair of Philharmonic concerts at Carnegie Hall last Friday afternoon and Saturday evening proved interesting affairs. The chief novelty was—for it was practically a novelty—Tschaikowsky's "Manfred" Symphony in B minor. This magnificent work employs for its motto scenes from Byron's gloomy, lofty poem. Its despair, defiance and hopeless love are mirrored in the Russian's poetic musical paraphrase. Byron's pessimism was a mood sympathetic to Tschaikowsky. In the four long, too long moments, he depicts the unhappy hero seeking for a surcease from his sorrows on the lofty peaks of the Alps. The opening movement needs compression; its form is neither classic nor yet romantic and there are many repetitions of mood. What might pass for a scherzo, with a rather aimless trio, is the invocation of the Witch of the Alps. It is a bit in the Berlioz manner—and

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as iridescent as spun glass. A pastoral follows this, commonplace, though soothing. The introduction of the Manfred theme redeems the section.

But the last movement! It is wonderful, quite the most wonderful last movement to a symphonic work ever penned by the composer, except possibly the B minor finale to the Sixth Symphony. And it is indubitably its forerunner, though plainly showing in general scope the influence of Berlioz. Its intense dramatic quality, its passionate sweep, its admirable workmanship—the big *fugato* is positively thrilling—place it aside from other works of Tchaikovsky. And it was read by Mr. Paur with overwhelming splendor of tone. He has certainly revolutionized the Philharmonic band. We hope the improvement will continue.

The balance of the program was devoted to Gluck's well known overture to "Iphigenia in Aulis" and the Menuet and Finale from Beethoven's String Quartet in C, op. 50. There were also songs by Strauss, Schumann, Schubert and Loewe, sung by Bispham.

Pieczonka-Walker Musicale.

At the residence of Mme. Kaethe Pieczonka-Walker, the solo cellist of the Women's String Orchestra, a large number of guests enjoyed a charming musical program on Monday evening, January 28. Madame Walker herself contributed two solos, by Bach and Popper. Compositions by Madame Walker's father were played by Herman Mantel and Miss Mary Lyon. Other musical numbers were played and sung by Miss Sophie Sobel, Miss Ida Danfield, Miss Anna de Craft, Miss Elizabeth Lane, Miss Mary Musgrave, Miss Bertha Lilenthal, Miss Rose Rosenthal. Dr. Son accompanied for Madame Walker.

Sanches and Becker Give a Musicale.

At the reception of the Avon Club, held at the home of Mrs. Esther Herrman, 59 West Fifty-sixth street, last Thursday evening, the musical successes of the program were made by Carlos N. Sanchez, operatic tenor, and Gustav L. Becker, pianist. Señor Sanchez gave three solos, "Risveglio" and "Aspetto, Aspetto," by Seismi Doda, accompanied by the composer, and Bohm's "Still wie die Nacht." His excellent method was shown in his overcoming the difficulties of the Doda songs, and the Bohm number, sung in German, showed the beautiful quality of his tone. Mr. Becker played Siegmun's "Love Song" and the Magic Fire Scene from "Walküre," Bräsin's setting, with breadth and emotional power.

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famous German actors of his day. Indeed, old timers will readily recall Otto Maehl as one of the best German actors ever seen or heard in this country. Her paternal grandfather was of an old and aristocratic family, and was a well-known merchant of Hamburg. Her uncle, Baron von Hommer, is ninety-two years of age, and is to-day a notable figure in Leipzig. He was an officer in the Austrian army, and is a man of no little renown in military circles. On her mother's side, Norma Maehl is descended from the Von Holsteins. Her mother was Countess Thekla von Larisch. Her first cousin, Major Alexander von Larisch, is Fluegel-Adjutant to His Majesty, the King of Saxony.

Norma Maehl was born in Detroit, Mich., December 8, 1858. She was three years old when her parents went to California, and it was there that she grew to womanhood. She married, while very young, a rich wine merchant, and for several years thereafter she was a prominent figure in Los Angeles and San Francisco society. Her first experience as an impresaria was in organizing a series of charity concerts in San Francisco, which proved so successful that she eventually undertook the organization and maintenance of the famous orchestra concerts under the direction of Fritz Scheel, in San Francisco. Indeed, it was due entirely to her energy and philanthropy that these famous concerts were made possible, and it is worthy of record that the music lovers of San Francisco thoroughly appreciated the undertaking, for the concerts were in every way a remarkable success.

For the past two years Mrs. Knupfel has been identified



NORMA KNUPFEL.

Mrs. Norma Knupfel.

AN interesting fact in connection with the forthcoming American tournée of the celebrated Leipsic Philharmonic Orchestra, is that it is under the sole management of an enterprising American woman. Mrs. Norma Knupfel (née Maehl), formerly of San Francisco, but now of New York, has had the temerity to attempt what no other manager has heretofore undertaken, and there is every indication that the enterprise will be crowned with success. Although of German parentage, it is worth noting that Mrs. Knupfel is proud of the fact that she was born in this country. Her father, who is still living in San Francisco, will be remembered as one of the most

with the European tours of the orchestra which she is now bringing to this country. When one stops to consider the magnitude of the present undertaking, one cannot but admire the pluck and energy of this manager.

The Clavier Company's Piano School.

ON Thursday evening, January 31, the following program was presented at the recital of the Clavier Piano School:

Scotch Poem.....	MacDowell
Hexentanz	MacDowell
John Rebarer.	
Preludes, Nos. 1, 3, 7, 11, 12, 20, 23.....	Chopin
Miss Harriette Brower.	
Polonaise, E major.....	Liszt
Perlee V. Jervis.	
Remarks—Subject: Examinations Teachers' Certificates. Requirements for Certificate C.	
A. K. Virgil.	
Nocturne	Grieg
Scherzetto	Moszkowski
Miss Winnifred Willett.	
La Fileuse.....	Pachulski
Miss Bertha Hoberg.	

Mr. Rebarer, who opened the program with two poems by MacDowell, played the second "Death Nothing Is But Cooling Night," in the place of "Hexentanz," with a rare beauty of tone.

Miss Brower had much opportunity for displaying her versatility in a group of Chopin Preludes. Later in the evening she supplied an absent number by playing with splendid effect Liszt's Fourth Rhapsodie.

Mr. Jervis gave an excellent rendering of the Liszt Polonaise, and greatly pleased his audience.

Mr. Virgil's remarks were on a subject of interest to pupils of the school and to pupils of the Clavier method generally, namely, the "Passing of Teachers' Examinations and the Requirements for Certificates."

Miss Willett's numbers were given with her usual originality, the staccato work in the Scherzetto being especially pleasing.

In the little "Spinning Song," by Pachulski, Miss Hoberg's singing tone was certainly commendable.

Laura Crawford's Engagements.

MRS. LAURA CRAWFORD, the organist and accompanist, has filled the following engagements this season: The Reformation Festival at the Young Men's Christian Association; Luther League meeting, at St. James' Church, New York; special musical service at the Church of the Redeemer, Brooklyn; Fair of St. Peter's Church, at Grand Central Palace; Bazaar of St. Paul's Church, Harlem; three concerts at Washington Heights Methodist Episcopal Church; Choral Union concert, West End Presbyterian Church; concert at Delmonico's, given by the Society of New England Women.

Wickes Piano and Violin Recital.

ME. LISA DELHAZE-WICKES, pianist, and Alfred Donaldson Wickes, violinist, will give a joint recital in the small ballroom of the Waldorf-Astoria, this evening, Wednesday, February 6. Next Wednesday evening, February 13, Madame Wickes will play at a concert at the Waldorf-Astoria, with the Dannreuther Quartet and Heinrich Meyn, baritone. At this concert her solo numbers will be the Chopin Polonaise in A flat and a Pastorale and Presto by Scarlatti.

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Musical . . . People

Charles H. Keefer gave a piano recital at Audubon, Ia., on the 21st.

A piano recital was given recently at Sacramento, Cal., by the pupils of E. W. Littleton.

A musical was recently given by pupils of Miss Alice Cecilia Connors at Rochester, N. Y.

Mr. and Mrs. Peter C. Allen have returned to Oakland, Cal., and Mr. Allen has resumed his classes in violin and harmony.

An enjoyable pupils' recital was given on the 15th by the pupils of E. D. Keck in his studio in the Davidge Block, Omaha, Neb.

Fred A. Franklin, teacher of violin and piano, of Springfield, Ohio, makes weekly trips to Covington, where he has a large class.

The members of a musical quartet in Omaha, Neb., are Miss Weaver, Miss Schonefeldt, Dan Wheeler, Jr., and Delmore Cheney.

Arthur Targett, of Cohoes, N. Y., has been appointed organist and choirmaster of the Methodist Episcopal Church, Green Island.

A choral class in South Lee, Mass., under the management of Professor Way, of Pittsfield, is among the possibilities early in February.

A recital of song was given Wednesday evening at Phoenix Music Hall, Meadville, Pa., on the 23d by the pupils of Harry Waite Manville.

Emery F. White, of Belfast, Me., who has been studying music in Boston for the past two years, contemplates giving a recital early in February.

At Vespers at the Unitarian church, Alameda, Cal., on the 20th, Miss Georgie Cope, contralto, just returned from a course of study in the East, sang.

Miss Fannie Crippen, a pupil of Mrs. Edmund Severn, gave a recital at Pierce's warerooms, Springfield, Mass., January 24, assisted by Edmund Severn.

Mrs. Myron D. Smith has been engaged as soloist at All Saints' Church, Omaha, Neb., until after Easter, when she contemplates making a tour through Europe.

Two of Herve D. Wilkins' pupils, Misses Ruby and Blanche Powell, of Albion, gave a piano and song recital at the studio of their instructor in Rochester, N. Y., last week.

Miss Eleanor Bushnell, assisted by Miss Stella White and Miss Mabel Warner, vocalists, gave a piano recital for the Young Women's Christian Association, Grand Rapids, Mich., on the 22d.

The first recital of chamber music in the series of three, by Miss Lucile Du Pre and Rubin Goldmark, assisted by George H. Crampton, took place in Perkins Fine Arts Hall, Colorado Springs, Col., recently.

In his concert at Colorado Springs, Col., recently W. Arundel Orchard was assisted by Mrs. J. S. Tucker, Geo. H. Crampton, Victor Clemence, Mrs. H. H. Seldomridge, Mrs. Garrison and L. J. Souter.

Miss Alida Printup, vocalist, and Mrs. I. L. Pollard, soprano, of Columbus, Ga., have formed a concert company. Mrs. Annie Cochran, president of the Musical Association of Georgia, is pianist and manager for them.

A musical, under the direction of Mrs. B. H. Morey, was given in Chatham, N. Y., January 24, by Mrs. Morey's pupils, assisted by Mr. Impett, of Troy, and Messrs. Hoes

and Rockefeller, of Chatham, with Miss E. S. Brown as accompanist.

A violin recital was given by J. Clarence Cook, assisted by Miss Quinn, contralto; Mr. Landwehr, tenor, and Miss Hicks, pianist, at the Methodist church, Riverside, Cal., January 18.

A successful musical was given at the Beethoven School of Music, Meadville, Pa., on the 24th, by the Misses Josephine Martin, Ethel Phillips, Nellie Stanton and Georgia McCloskey, pianists.

There was a song recital by Miss Eastman, Miss Freeman, Miss Ferriss and Miss Stewart on the 24th at Nashville, Tenn. The singers were all pupils of Mrs. Gillespie. Miss Shirley Cummins and Miss Lorraine Meeks assisted.

A concert was given January 24 at Trinity Cathedral, Omaha, Neb., for the benefit of Unity Church. The program was by Mrs. Anna Crawford Davis, Mrs. H. T. Coe, Max Baumeister, Oscar Gareissen, Joseph Gahm and Mrs. A. P. Ely.

A brilliant illustration of the development of women in music was given at Wilson College, Chambersburg, Pa., last week at the first artists' recital of the season, when Miss Mary Hallock and Mrs. Lelia M. Groppel appeared in a program.

The pupils of Mrs. Abbott gave their second recital this season at the residence of their teacher in Taunton, Mass., on the 18th. The system of studying the lives of the old masters, and illustrating them by music, has been adopted for these recitals.

A piano recital was given at the residence of J. M. Wilson, Lowell, Mass., January 24, by Miss Mary H. Wilson and five of her pupils—Miss Florence Putnam, Miss Bernice Flint, Miss Marion Bachelder, Miss Mary Axion and Master J. Clement Wilson.

The Philharmonic String Quartet, of Cleveland, Ohio, gave a concert in Akron January 22 under the auspices of the Tuesday Musical Club. The quartet was assisted by Miss Nellie E. Knapp, pianist, and Miss Katherine Parsons, soprano, of Akron.

An organ pupil of Mrs. Louis Fuller, Mrs. Allan Fraser, of Hilton, N. Y., gave an organ recital at that place on Tuesday evening of last week. She was assisted by Miss Carolyn Cross, who is at present the soprano at the Second Baptist Church in Rochester, N. Y.

At the Biddeford (Me.) Opera House, January 25 and 26, was produced, under the auspices of the Lotus Club, a musical farce, "The Judgment of Paris," from the pen of Mrs. Estelle M. Tatterson, of Biddeford. The cast comprised sixty-five residents of Biddeford and Saco.

The Birmingham (Ala.) Seminary gave a recital January 22. Miss Effie Maude Cline, Miss Ross Adelaide Marquis, Miss Martha May Cline, and Theodore Bohlman, director of the piano department of the Cincinnati Conservatory and visiting director of the Birmingham Seminary, took part.

Mrs. S. S. Stearns' pupils' class No. 2 gave a piano recital in her studio, Grand Rapids, Mich., on the 25th. Those who took part were Misses Alice Holt, Emily Holt, Florence Allen, Anna Simpson, Cecilia Friedrich, Marguerite Steglich, Minnie Kugel and Millie Comstock, of Allendale, Mich.

February 5 the newly organized Berkeley (Cal.) Oratorio Society will present Mendelssohn's "Elijah," under the direction of Clinton R. Morse, with orchestra accompaniment. The soloists will be Miss Millie Flynn, soprano; Mrs. J. E. Birmingham, contralto; Harry Taylor, tenor, and S. Homer Henley, bass.

Miss Caroline Gordon gave a program of "Negro Folk Songs and Original Sketches" at Brunswick, Ga., recently.

The third and last of Mrs. Van Valkenburgh's three chamber concerts at Kansas City, Mo., was given on January 23. Mrs. Van Valkenburgh was assisted by Charles C. Washburn, baritone, and Herbert Sisson, pianist.

Lee G. Kratz has been engaged as musical director and soloist for the Lake Madison Chautauqua, which will be

held at Madison, S. Dak., the latter part of June. This is a position that Mr. Kratz has filled for several seasons past.

The pupils of Miss Wilder, assisted by Miss Katherine Allan, Miss Rosentrater and Miss Fern Vick, gave a musical on the 18th at the residence of Mr. and Mrs. Otto Norlin, Rochester, N. Y.

Mrs. George E. Shipman, soprano; Miss Marie Hoover, piano; Miss Ina Ensign, violin; Miss Lillian Eiche, cello, and Mrs. P. V. M. Raymond, piano, took part in a recent concert at Lincoln, Neb.

Henry C. Post, of Grand Rapids, Mich., has changed his weekly musical lecture from Wednesday to Thursday afternoon. A new course of ten recitals was begun last week. The subject taken was "Bach and the Old School."

The first concert of the season in the series which Prof. Samuel M. Downs, musical director of Bradford (Mass.) Academy, has inaugurated, was given in the Academy Hall last week. The audience was, as usual, composed of members of the school, some of the faculty, and music lovers of Haverhill and Bradford. Heinrich Gebhard, of Boston, gave a piano recital.

A number of Omaha (Neb.) musicians went to Blair last Tuesday evening to participate in a concert that marked the installation of a new pipe organ in the Methodist church, secured through the efforts of Wallace L. Johnson, the organist. J. E. Butler had charge of the organ and Miss Anna Hungate, Miss Anna Bishop and Will McCune, of Omaha, had numbers on the first half of the program. For the second half a reading of Gaul's "The Holy City" was given by a chorus of fifty voices.

Miss Edith Browne and Adams Owen arranged a pupils' vocal and instrumental recital given at Boulder, Col., January 24. Miss Pauline McKenzie, Miss Brown, Miss Bessie Nicholson, Donald Kemp, Miss Elinor Brown, Miss Ewing, Miss Nina McDearmon, Miss Wilson, Paul Temple, Miss Lois Bernard, Miss Mamie Haffner, Miss Eilden, Miss Nelson, Miss Georgia Cripps, Miss Edna Baylor, Louis O'Brien, Miss Bartlett, Miss Andrews, Miss Booth, Adams Owen and Miss Clark took part.

A musical festival was given at Kansas City, Mo., on the 26th, in honor of the birthday of King Oscar II. of Sweden. The soloists were Mrs. Adolf Edgren, Miss Agathe Julsrud, Prof. Adolf Edgren, Charles H. Nelson, Miss Elizabeth Burnett, Miss Ida Reiter and Miss Emma Backstrom. The following singing societies also took part: Harmonia, Swedish Philharmonic, Swedish Lutheran Church choir, Young Ladies' Singing Union, Swedish Methodist Quartet and Swedish Singing Society.

The piano recital given recently by Mrs. Mary L. A. Nolan Van Gelder, pianist, and her pupils, at the home of W. J. Fleming, Cleveland, Ohio, was attended by a very large audience. Mrs. Van Gelder is a graduate of Berlin, Germany, and played her own compositions. She was assisted by Miss Estha Fairclough, J. F. Urban, Prof. Albert Fisher and J. C. Gleason. The following advanced pupils also took part: Misses Bertha Ferbert, Bertha Villenock, Jennie Gimp, Winifred Jordan, Josie Resley, Gertrude Ladue, Mary Gibbons, Lillie Bitzer, Master Daniel Resley and Mrs. Albert Fisher.

A Carl Organ Recital.

William C. Carl was engaged to open a large organ in Trenton, N. J., last evening. On such inaugural occasions the representative and brilliant programs presented by this American concert organist serve to exhibit all the important features of his chosen instrument.

Mme. Schiller's Muscale.

Mme. Madeline Schiller, the distinguished pianist, has issued cards for a reception and musical at her residence, 272 West Eighty-sixth street, Wednesday afternoon, February 13.

OLIVER WILLARD PIERCE, Pianist, METROPOLITAN SCHOOL OF MUSIC, INDIANAPOLIS.

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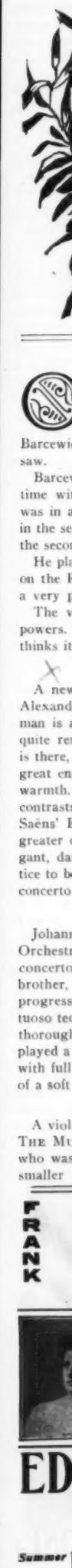
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PALLAS ST. 13, BERLIN, W., January 6, 1901.

ONE of the best Strads in the world has just been sold here for 40,000 marks. It belonged to Franz Ries, the well-known composer and music publisher, and it was bought for Stanislaus Barcewicz by his patron, a wealthy manufacturer, of Warsaw.

Barcewicz gave two concerts here before Christmas, this time with piano accompaniment. In the first concert he was in a bad mood and his playing was disappointing, but in the second he was himself again and played, especially in the second half of his program, in a most inspiring manner.

He played three movements from the Ries G major Suite on the Ries Strad, while Ries himself sat in the front row a very pleased listener.

The violin has a tremendous tone and great carrying powers. It has not been played on for many years. Ries thinks it is the best fiddle in the world.

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A newcomer was heard in the young Russian violinist, Alexander Roman, a pupil of the great Leopold Auer. Roman is a violinist of exceptional ability. His left hand is quite remarkable for clearness and precision. Every note is there, even in the most difficult passages. He plays with great energy, with a fine sense of rhythm and with much warmth. He knows how to interpret works requiring great contrasts, as shown in the Brahms Concerto and Saint-Saëns' Rondo Capriccioso. You could not well find two greater contrasts, the heavy, bearlike Brahms and the elegant, dainty, capricious Saint-Saëns. Roman did full justice to both. His tone was somewhat rough at times in the concerto; his violin seemed to be a poor one.

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Johannes Miersch gave a concert with the Philharmonic Orchestra, playing the Wieniawski and Bruch (G minor) concertos, and a new one movement concerto by his brother, Paul Miersch. This violinist has made wonderful progress since last year. He played with a finished virtuoso technic, and with much life and expression. He is a thorough musician, always sound and legitimate. He played a new violin, which sounded very well when played with full tone, but it was harsh and ineffective in cantilena of a soft character.

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A violinist new to me, though not new to Berlin, nor to THE MUSICAL COURIER, was the Italian Aldo Antonietti, who was heard with orchestra in two concertos and some smaller numbers.

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Dorothy Harvey.

THIS week the front page of THE MUSICAL COURIER is graced by a picture of Dorothy Harvey, whose brilliant New York débüt was made at the Pittsburg Orchestra concert in Carnegie Hall on January 22.

Mrs. Harvey is a young and beautiful Canadian soprano, whom nature has most richly endowed. Her voice is of exquisite timbre and wide range. It is resonant, clear and musical. That the singer is exceedingly gifted an admiring public does not fail to appreciate. Thus her triumphs are numerous.

In Philadelphia Mrs. Harvey appeared with Plançon on January 28, the occasion being the fourth subscription musical of the Art Club's notable series. Already she has sung this season in other important American centres, including Brooklyn and Baltimore, and it is announced that she will be heard in Buffalo, Montreal and many other cities. The soprano is fulfilling the prophecy that her career would prove to be exceptionally successful. Her engagements are under the direction of Henry Wolfsohn.

Isidore Luckstone, Mrs. Harvey's instructor, is to be congratulated upon the development which the soloist has made under his skillful guidance.

Cincinnati Conservatory of Music.

In addition to the report in the Cincinnati Letter last week about the ensemble concert by members of the faculty of the Cincinnati Conservatory of Music, we append the following paragraphs:

The brilliant ensemble concert given Wednesday evening at the Scottish Rite Cathedral by Mr. Evans, Mr. Tirindelli, Mr. McMakin and Mr. Klammssteiner, of the faculty of the Conservatory of Music, drew a packed house, notwithstanding the threatening weather. The program included a sonata by Mrs. Beach, a melodic trio of Rubinstein's and a quartet by Saint-Saëns, justly considered the crowning effect of a brilliant concert. Mr. Evans is seldom heard nowadays in concert. One is disposed to quarrel with the determination of local artists to teach, teach, teach, and not to play oftener. The pianistic work in the allegros of the trio and the andante of the quartet were delivered with faultless technic and that elegance and refinement of style entirely characteristic of Mr. Evans' work. The strings were very good. Mr. Tirindelli, as ever the perfect artist, the sympathetic ensemble player, and Mr. McMakin and Mr. Klammssteiner ably seconding the others.—Cincinnati Enquirer, January 27, 1901.

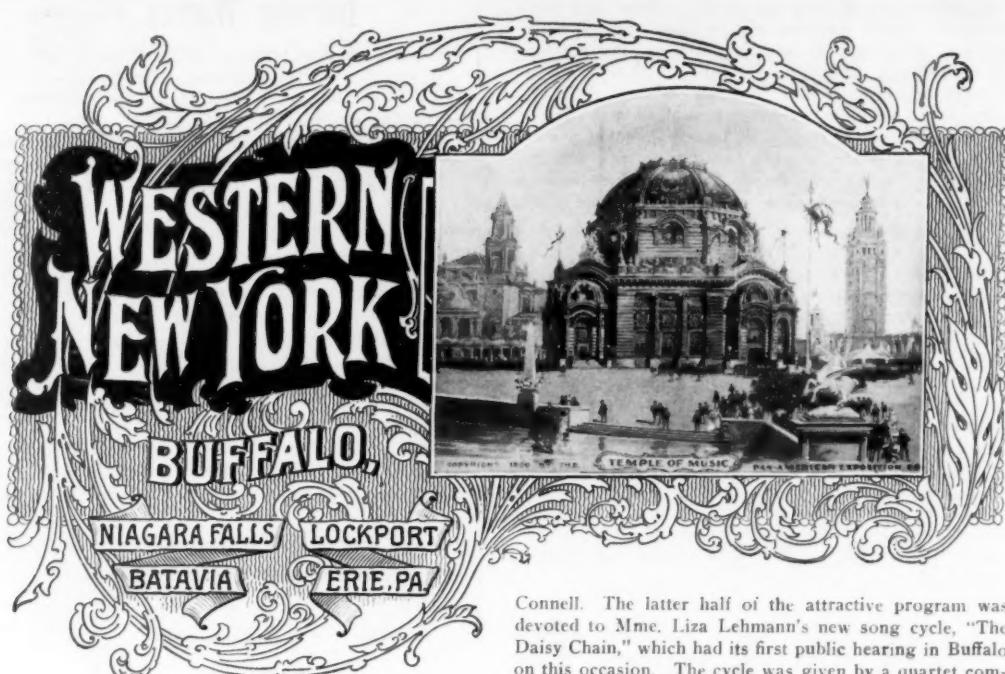
At the Scottish Rite Cathedral last evening Mr. Frederic Shaler Evans, Mr. Tirindelli, Le Roy McMakin and Carl Klammssteiner gave one of those delightful evenings of classical ensemble music for which the artists composing the faculty of the Conservatory of Music are justly noted. The offerings of the program were a sonata for violin and piano, by Mrs. Beach, an American composer; a melodic trio of Rubinstein and a Saint-Saëns quartet, the choicest number of the three. Mr. Evans was in great form, playing superbly, with elegance and vigor. Mr. Tirindelli's violin sang with that beautiful sustained tone so satisfying to the ear and taste of the musician, and the other artists acquitted themselves in a thoroughly competent manner. An audience of handsome proportions attended the concert, despite the threatening weather.—Cincinnati Commercial-Tribune, January 27, 1901.

Ogden-Crane Pupils' Recitals.

THE pupils of Madame Ogden-Crane gave the first of two recitals at Genealogical Hall, Monday evening, January 28. It was the first appearance for most of the young singers. Special mention must be made of Miss Meetye Murno, who sang "May Morning," by Denza. Her graceful manner and well placed voice showed the admirable method of her teacher.

Among the other pupils who appeared to good advantage were Miss Frieda Wiegold, Miss Henrietta Wheeler, Miss Hart, Mrs. Roth, Miss Goldstein, Miss Hunston, Miss Edith Shafer, Miss Yara Ester, Miss Edith Gilbert, Miss Alice R. Richards and Messrs. Georgi and Gaffney.

Madame Crane herself sang very sweetly "My Mother Bids Me Bind My Hair," by Haydn. Of the pupils the honors went to Miss Richards for her singing of "I Would Linger," by Gounod.



428 ASHLAND AVENUE,
BUFFALO, January 31, 1901.

THE last two weeks have brought us many pleasant musical events by local musicians. Mrs. Frederick de Puyter Townsend, of Franklin street, gave a delightful musical

January 18. The Harmony Choral Club has established a people's choral class in St. Stephen's Hall, corner of Elk street and Euclid place. The attendance was large. George W. Whelpton will be instructor. The class will meet once a week for twenty weeks and will take up a complete and thorough course in sight reading and voice production.

At the fifth concert of the Sunday night series by the Buffalo Orchestra in the Teek Theatre, Miss Mabelle H. McConnell, soprano, and Robert Burton, tenor, were the soloists. Miss McConnell has a pure, clear, sweet voice, which is well placed. Mr. Burton's voice never showed to better advantage than in "Claribel," by Lambeth, which was presented artistically (as were all of his selections) and with much depth of feeling. Both soloists were enthusiastically encored.

Many who attend the orchestra concerts are sighing for deeper music and for selections heard less often in the city.

At the third of Mrs. John Miller Horton's musicales, January 21, James F. Nuno sang several pleasing baritone solos, and the Buffalo Chamber Music Club gave a variety of selections. Many guests were present from neighboring cities.

The fourth and last of Mrs. Horton's entertainments was given Monday last. William E. Philp, formerly with the Bostonians, and who has just returned from London, delighted the large assembly with two tenor solos. Trios were played by Mrs. Gould, Mr. Ball and Mr. Fricke, and artistic and well chosen violin and 'cello solos rendered by Mr. Ball and Mr. Fricke.

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Thursday evening, January 24, a concert in aid of St. Vincent's Orphan Asylum was given under the direction of one of the city's best musicians—Miss Marie F. Mc-

Connell. The latter half of the attractive program was devoted to Mme. Liza Lehmann's new song cycle, "The Daisy Chain," which had its first public hearing in Buffalo on this occasion. The cycle was given by a quartet composed of Miss Mabelle McConnell, soprano; Miss Kate Sherbourne, contralto; Frederick Hicks, tenor, and A. L. McAdam, bass. Miss Halliday played several 'cello solos.

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Last Thursday evening the Council of Jewish Women gave a delightful musicale in Temple Beth Zion. Mrs. Minehan and Mr. Sheehan are deserving of especial mention for their finely rendered numbers.

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The Guard of Honor Orchestra, under the direction of James C. Hall, gave a concert in the East Presbyterian Church, South Division street, Saturday evening. The soloists were Miss Cola Gertrude Smith, soprano; Miss Jean Smith, contralto; Miss Florence Farr, pianist; J. E. Knight, 'cellist, and Raymond Beebe, violinist. The orchestra played numbers by Wagner, Mendelssohn, Rubinstein and Haydn.

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The Saturday Musical Club gave a recital at the studio of Miss Emma Hayward Saturday evening. The program was presented by Miss Dorothy Geary, Miss Angelia Giannelli, Miss Alice Shaw, Miss Anna Colt, Miss Marjorie Nimbs, Miss Gertrude Clement, Miss Alice King, Miss Eleanor Burham, Miss Stella Keller, Miss Lillian Close, Miss Verena Dennis, Miss Pearl Jaynes, Miss Jennie Smith, Miss Agnes Munger, Miss Edith Edwards, Miss Mabelle Beam, Miss Mabel Colt, Mark Palmer, Henry Shaw, Roy Chamberlain and Arthur Edwards.

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The pupils of Miss Bianca Fleischmann gave a very delightful musicale at her studio, No. 190 Edward street, assisted by Miss Kohn, elocutionist, and the Trio Club, consisting of Raymond Beebe, violin; Frank Kuhn, Jr., 'cello, and William Dayton Wegeforth, piano. Others participating were the Misses Kohn, Miss Grace Lovejoy, Miss Louise Weisner, Miss Julia Neumann, Miss Sage, Miss Florence Beebe, Miss Birdie Martin and Miss Fleischmann.

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Last Sunday evening the Aschenbroedel Society gave its

second concert of the season at the Star Theatre. The orchestra of forty pieces, under the direction of Mr. Lund, did some very good work. The program was well chosen, although more contrast between the various numbers would have been gratifying. Two well written and extremely musical "Episodes," composed by Mr. Lund, were the most enthusiastically received numbers, and, of course, won an encore.

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On account of the illness of Mr. McCreary, James Nuno, baritone, was soloist. This young man has a rich, sympathetic voice under splendid control. Program as follows:

Overture, *Merry Wives of Windsor* (by request)..... Nikolai

A Study in Operas..... Tobiani

Cavatina l'Africaine..... Meyerbeer

James F. Nuno.

Two Episodes..... Lund

Bells.....

"?"..... Delibes

Valse Noble..... Gounod

Scenes from *Faust*.....

Songs—

I Love Thee..... Mildenberg

Spring Greeting..... James F. Nuno.

Waltz, *Vienna Blood*..... Johann Strauss

There will be a special choral evensong at the Church of the Ascension this evening. The selections will include Barnby's Magnificat and Nunc Dimittis in E, Martin's "Ho! Every One That Thirsteth" and Shelley's "Saviour, When Night."

The second Saengerbund concert of the winter took place Monday evening under the direction of Henry Jacobsen.

The choruses were well sung, especially "Gruss dich Gott" by Engelberg, and "Schlacht-Hymne" from "Rienzi" by Wagner. A delightful instrumental number was the valse petit for string orchestra, composed by Mr. Jacobsen. The soloists were Miss Bertha Kraft, contralto, from Hamilton, Ont., and Percy Lapey, of Buffalo, baritone. Miss Kraft's lower tones were good and all of her work showed that she had received thorough training, but she lacked temperament and artistic finish. Mr. Lapey always pleases with his powerful voice and abundance of temperament.

Tuesday evening a few of the piano pupils of Mrs. Nellie M. Gould, together with several of the pupils of Miss Edna Sprague, elocutionist, gave a varied and interesting evening at Mrs. Gould's studio, Ashland avenue.

S. Collins, recently from Chicago, added several fine baritone solos to the program.

Miss Besse Boechat, a young and talented dramatic soprano, has been engaged as soloist at the Central Church.

Voss Olsen, who is the possessor of a remarkably fine lyric tenor voice, has been engaged as tenor in the quartet at the Bishop's chapel. Both these young singers are a credit to their teacher, William J. Sheehan.

A large audience assembled in the music room of the Twentieth Century Club, Tuesday evening, to listen to Mrs. Alice Whelton-McLeod's piano recital. The program, which included Bach's "Chromatic" Fantaisie in D minor; Schumann's "Fantasiestuck," op. 12, No. 8; Beethoven's "Theme and Variations," op. 34; Chopin's Nocturne in G minor, and Scherzo in C sharp minor; Rubinstein's Nocturne in G major, and "Kuss Walzer," by Strauss-Schutt, made large demands upon the pianist both technically and musically, which were satisfied. Mrs. McLeod is splendidly equipped technically. Her runs are always clear, her phrasing intelligent, and her interpretations musically. The Chopin Scherzo, rendered with fine tone coloring and brilliant octave effects, received a well merited encore, to which Mrs. McLeod responded with a "Wiegenlied," by Schumann. Mrs. Clara Barnes-Holmes' splendid contralto voice was heard to great advantage in Liszt's "Lorelei," and "Time's Garden," and "A Love Lullaby,"

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BARITONE.

by Goring Thomas. As encores, two pretty ballads were given with much expression.

The first of a series of ten subscription fortnightly concerts took place at Bethany Church Tuesday evening.

The program consisted of organ numbers of musical interest, by Andrew Webster, and contralto solos by Miss Kathleen Howard. All of Mr. Webster's renditions were characterized by smoothness, dignity and pleasing registration. As novelties, Mr. Webster gave his own beautifully written transcriptions of the andante from Bach's Second Sonata, for violin and lento movement from "Sixth Suite," for 'cello; the "Fac Me Plagis Vulnerari," from Astorga's "Stabat Mater"; "Andante Religioso," by Herbert, and "Cantabile e Mesto," from Haydn's F sharp major string quartet.

Other selections were "Prelude et Cantilene," by Rousseau; "Andante Cantabile," from Widor's Fourth Symphony, and "Meditation," by Capoccia.

Miss Howard, who has a most remarkable contralto voice, rendered in a very satisfactory manner, "Litany for All Souls' Day," by Schubert; "Holy City," by Maybrick; "Ave Maria," by Schubert, and "Jerusalem, If Thou Hadst But Known," by Klughart. The dramatic solo is very difficult, and was new to Buffalo listeners. It was so skillfully given that another number was demanded; in response Miss Howard sang Schubert's "Death and the Maiden."

Charles McCrary, pupil of Henry Dunman, has been engaged to sing the baritone part of "Judas Maccabeus" for the St. Catharine's (Ontario) Oratorio Society the middle of February.

Mrs. Trueman G. Avery, of The Circle, opened her beautiful home Wednesday evening for a concert given in benefit of the George Junior Republic. A talk upon the cause was given by Mr. Osborne and a delightful musical program listened to by many appreciative Buffalonians. Messrs. Stephens, Sicard and Barrell were heard in several good quartets; Mrs. Choate and Mr. Osborne in piano solos; Mrs. Margaret Gaylorde-Newton, Miss Laverack and Seth Clark in vocal selections. Mrs. Choate delighted all with her technic and her musical interpretations in this, her first public appearance in the city since her return from study with Silioti.

Miss Laverack's contralto and Mrs. Newton's soprano blended charmingly in three interesting Tuscan folk-songs, and the solo numbers of both were most acceptable.

Mrs. Newton, who possesses a beautiful soprano voice and sings with much expression, artistic finish and brilliancy, is heard much too seldom in public since her return to the city from New York.

NELLIE M. GOULD.

Hugo Becker.

THIS distinguished 'cello virtuoso is to be heard in a 'cello recital on Tuesday afternoon next, February 12, in Mendelssohn Hall, at 3 o'clock. On this occasion Miss Sara Anderson is also to be heard for the first time in this city during the present season. Becker's success thus far this season may be considered wonderful. In quick succession following his appearances with the Boston Symphony Orchestra he has been the soloist with the Thomas Orchestra in Chicago, the Pittsburg Symphony Orchestra and with the Cleveland Symphony Society, in addition to playing private engagements in St. Louis, Buffalo and Chicago. This week he is the soloist with the Cincinnati Symphony Society, and on the 16th he is to give his first recital in Boston.

A "Monster" and Monstrous Concert.

NE of the concerts advertised as "Monster," but musically considered deserve to be described as "monstrous" was given at the Grand Central Palace last Sunday evening.

THE MUSICAL COURIER appreciates the high standing of conductors like Lorenz, of the New York Arion; Klengel, of the New York Liederkranz; Claassen, of the Brooklyn Arion, and Koemmenich, of the Brooklyn Saengerbund, and it is because this paper recognizes the ability and high character of these men that it regrets to find them affiliated with a movement modeled on the sour beer and Avenue A pattern. We have no wish to reflect on the humbler singing societies and their so-called conductors. Like all men they have their place in the world, and it is only when they attempt to boost themselves too conspicuously in the public eye, and demand a hearing, that this paper must enter a protest. Now, in the first place, what was the purpose of the concert given last Sunday? The purpose of it all does not seem to have been made quite plain. It was announced as a concert by the United German Choral Conductors of America. Like most musical varieties, the conductorial concert can hardly be taken seriously. There are men born to wield the baton, but every man labeled as "conductor" of a German singing society, or any other singing society for that matter does not fill the part.

The concert Sunday night advertised as "Monster" was accompanied with the usual serio-comic features of all of these German affairs. The tickets stated that the concert would begin at 8 o'clock, and punctual people, who flocked to the Grand Central Palace, were compelled to freeze outside, while inside in the corridors members of the various committees were flitting about like the proverbial snail, pinning on their badges, counting tickets and attending to other details that should have been seen to hours before. The only person inside the corridors, who demanded that the doors be opened or "the crowd would burst them open," was the Tammany policeman.

Some of the committeemen did not understand the language spoken by the determined bluecoat, and so the comedy of errors went on. In the meantime several dozen people to avoid pneumonia went into the restaurant of the building and so entered the corridor that way. The doors were opened shortly before 8 o'clock, and upon the glaring, vulgar and only program for the evening it was announced that the concert would begin at 8:30 o'clock. How were the people with only the tickets to guide them to know that there had been a change in the hour for opening the concert? Well, this did not matter, for the concert instead of beginning at 8:30 actually started at 8:50 or ten minutes before 9 o'clock, and, ye gods! there were a baker's dozen of conductors to hold forth, fourteen soloists in ensemble numbers, a male chorus of 500 voices, a women's chorus of 250 voices, an orchestra of sixty musicians, 'cello solos by Leo Schulz, and truly to fit in the scheme of a "Monster" and "Monstrous" concert, the mammoth Portuguese baritone, De Souza, appeared upon the horizon.

To criticise such a concert is impossible. Even to give a running report of what transpired would require a week and the forty odd pages of THE MUSICAL COURIER.

The best musical features of the concert were the orchestral numbers conducted by Lorenz and Koemmenich, and the Quintet from "Die Meistersinger," conducted by Klengel. When it came Claassen's turn half of the singers had gone home, or were in the midst of jollity,

and so forgot all about "Land Sighting," by Grieg, which was the number they were advertised to sing. The singers in the Meistersinger Quintet were excellent—Miss Edith Chapman, Miss Marie Maurer, Rudolph Schmalfeld, Leo Liebermann and Joseph S. Baernstein. All other attempts at conductor were lamentable, and this was not the fault of the orchestra, which, with Carl Venth as concertmeister, was very good in the string department. The same old story—not enough rehearsals—and even with one or two rehearsals, and an odd dozen of conductors as leaders, what could be expected but musical chaos?

M. and Mme. Breitner's Sunday Music.

AN enjoyable hour of music was that at M. and Madame Breitner's last Sunday, at their handsome home on Madison avenue. A varied program was given, consisting of violin, song, piano and concerted numbers, all intensely enjoyed by the invited guests.

Andante de la Sonate en Sol, for piano and violin.....	Grieg
M. and Mme. Breitner.	Liszt
Poeme d'Amour.....	
Concerto for Three Pianos.....	Bach
Mrs. Jewell, Miss Wisner and Mr. Stephens.	
Concerto, Allegro and Adagio.....	Liszt
Mrs. Jewell.	
Dichterliebe	Schumann
Miss Jeanne Faure and L. Breitner.	
Badinage	Spanuth
Polonaise	Chopin
Miss Wisner.	
Allegro	Scarlatti
Rhapsodie	Brahms
Miss Heineberg.	
Solo de Violon.....	Madame Breitner.
Dichterliebe	Schumann
Miss Jeanne Faure and L. Breitner.	
Poesies	Mme. Breitner.

The numbers by the host and hostess were the pearls of the afternoon, the ensemble being such that one unconsciously thinks there are two instruments played by one person. As to musical interpretation and all that, this is of course understood. M. Breitner also showed himself the dainty and finished accompanist in the Schumann "Dichterliebe." An interesting number was the "Triple" Concerto, by Bach.

Why M. Breitner, who has at his fingers' ends all the classic and modern repertory, is not more frequently heard in our concerts remains a mystery.

H. Whitney Tew in England.

HAVING returned to London, England, in January, H. Whitney Tew, the gifted basso, found that his tour of Great Britain had been successfully arranged under the direction of N. Vert, the dates including January 21, Blackburn; January 22, Darwen; February 1, Belfast; February 4, Doncaster; February 5, Whitehaven; February 6, Kilmarnock; February 7, Barrow; February 8, Kendal; February 9, Glasgow; February 11, St. Andrews; February 12, Edinburgh; February 14, Londonderry, February 15, Belfast, and February 16, Dublin.

W. H. Barber.

W. H. Barber, the pianist, will give two recitals at Utica and Syracuse on February 6 and 8, and also one at Newark, N. J., in the latter part of the month. During the month of March Mr. Barber will give a series of drawing room recitals in this city.

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National Federation of Musical Clubs.

THE ensuing official information has been received during the past week from Mrs. Thomas E. Ellison, of Fort Wayne, Ind.:

The press work of the National Federation of Musical Clubs has been divided into four sections. The eastern, southern and western sections are in charge of their respective vice-presidents: Mrs. John Elliot Curran, Englewood, N. J.; Mrs. Eugene Verdery, Augusta, Ga.; Mrs. David A. Campbell, Omaha, Neb. The northern middle section, of which Mrs. Frederic Ullmann is vice-president, is in charge of Mrs. Russell R. Dorr, auditor of the Federation, who is at present detained at 210 Waverly place, New York city, by the recent serious illness of her son. Mrs. Dorr resigned the presidency of the Schubert Club, of St. Paul, last spring, and has been East since June, but anticipates returning to her home by March 1. She will be glad to have help in her press work from anyone in her section who is willing to assist. All communications are for the present to be sent to her New York address.

The official badge pin recently adopted by the board of management of the N. F. M. C., and designed by Mrs. John Leverett, is both beautiful and unique. It is made up in solid gold with blue enamel. Two bars of the treble of "America" are surmounted by a lightly poised eagle. Forming the rim, in graceful folds, is a ribbon in blue enamel bearing the inscription National Federation of Musical Clubs, the ends being caught by a golden buckle. The price is \$5 each (delivered) and this amount should accompany each order. Members of federated clubs may obtain these pins by ordering through their local officers, who will be supplied therewith by addressing the treasurer of the Federation, Mrs. John Leverett, Leverett avenue, Upper Alton, Ill. Ere long this emblem will be seen throughout the States, a visible sign of the energy, ability and industry of thousands of those musicians who are striving to elevate the standard of musical culture in their vicinity.

Mrs. Charles Farnsworth, formerly a director of the Western section, has resigned because of her change of residence to New York city, Professor Farnsworth having accepted the chair of music in Teachers' College, Columbia University. Mrs. Farnsworth is librarian of the Federation, and under her management the value of the library is constantly made more apparent. Plans of the work for the year, and model programs for suggestion, are provided for

clubs requesting such assistance. She has just completed an admirable scheme for advancing program committee work and program making by establishing an interchange of programs of the federated clubs, which will be bound in book form, and to this exchange the federated clubs and members thereof may become subscribers by the payment of 50 cents annually, which covers the total cost of production.

The Bureau of Registry, of which Mrs. Frederic Ullmann, of Chicago, is chairman, and Mrs. J. W. Hiner, 4740 Lake avenue, Chicago, is secretary, reports a continual expression of appreciation by the federated clubs of this invaluable department of the work of the Federation. Should there be a club that has not availed itself of this benefit, Mrs. Hiner will give all desired information, and the Bureau of Registry list issued for the season 1900-1901.

News from the Southern Section.

Two recently federated clubs are the Musical Club, of Cynthiana, Ky., Miss Sallie Ashbrook, president, and Mrs. Sophia Lail, corresponding secretary; and the Chaminade Club, of Chester, S. C., president, Mrs. J. A. Blake; corresponding secretary, Miss Alice Kithrell.

Leonora Jackson appeared in concert at Augusta, Ga., under the auspices of the Verdery Music Club, of the N. F. M. C. The music year of this club begins with the calendar year. The officers elected for the year 1901 are: President, Mrs. J. Hardwicke Jackson; first vice-president, Mrs. D. D. Plumb; second vice-president, Mrs. Gwinn Nixon; treasurer, Mrs. Stannard Owens; secretary, Mrs. Perkins; librarian, Mrs. Stanley Wrisigher.

Northern Middle Section.

The Dominant Ninth Chorus, of Alton, Ill., assisted by a chorus of forty male voices, will give for the third concert this season "Hiawatha's Wedding Feast," by Coleridge Taylor. Both choruses are under the able direction of Mrs. C. B. Rohland.

Mrs. Philip N. Moore, St. Louis, Mo., second vice-president, is spending the month of February in New York at the Park Avenue Hotel.

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The Manuscript Society of New York makes the following announcement:

"Owing to the fact that a sufficient number of manuscripts which have passed the music committee is not avail-

able, the board of directors has decided to omit the private meeting heretofore announced for February 12, 1901. The directors hope to offer an attractive program for the following private meeting on March 12."

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"Madrigals" was the topic of the Albany (N. Y.) Diatonic Club's meeting on January 24, the Flemish origin of this form of composition, its progress from Flanders to Italy, modification by the Italian school, emigration to England and popularity at the end of the sixteenth century being ably discussed by Rev. Charles Richmond.

A "Euterpean Club," consisting of male voices, has just been organized in Toledo, Ohio.

The Berkeley (Cal.) Piano Club gave a concert on January 29.

It is announced that the latest musical project of James Hamilton Howe, of San Francisco, Cal., is a Wagner Society, with choral and orchestral sections, and a literary and lecture adjunct. Mr. Howe is the conductor of the chorus and orchestra, with William F. Zech as concert master. Mrs. Mary Fairweather is to be the musical lecturer. The society will study and present to the public the works of modern composers, especially those of Wagner.

In the large ballroom of the Waldorf-Astoria, on February 8, the Eclectic Club, of New York, will give an operatic and dramatic entertainment for the benefit of the Army Relief Society.

Works by American composers were considered by the Manchester (N. H.) Musical Club, on January 22. Yesterday the society gave a miscellaneous program.

That the officers of philanthropic societies as well as musical organizations should learn the lesson of self-control was illustrated at a meeting held in this city during the past week. The scene was a private drawing room in a conventional apartment house. The hour was 3 p. m. The disturbing element was the secretary. As an accompaniment to the competent vice-president's opening prayer, the secretary fumbled her papers. When the distinguished president asked for a report, the erratic literary recorder responded: "Oh, yes"—she would read it, and added: "I'm always ready to do my duty, I hope." (What an indescribable emphasis on that "hope"!) A daring member having made a wise suggestion in regard to the calling of the roll, the secretary interrupted: "Oh, I always have my own particular way of doing things," whereupon everyone, with the exception of president and vice-president, smiled knowingly. Thus time passed. * * * That secretary! That ungracious secretary! How did they ever happen to elect her?

When the "Romanza" dedicated to the Chelsea (Mass.) Woman's Club was performed before that organization on January 25 the audience rose with one accord and gave the "Chautauqua Salute."

Since the death of Sir Arthur Sullivan, the musical club of Waltham, Mass., has devoted special attention to works by that composer.

The Rubinstein Club, of Attleboro, Mass., held its first concert of the season on January 31.

A choral society, numbering seventy-five members, has just been organized in Litchfield, Minn. Mrs. J. F. McClure is president.

The Toronto Mendelssohn Choir's action in postponing its concert, owing to the death of Queen Victoria, has been favorably commented upon in Canada.

The Beethoven Club, of Auburn, N. Y., is arranging a concert for March 1. The Skaneateles Choral Club will assist.



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BOSTON, February 3, 1901.

UBIN GOLDFMARK'S Sonata in B minor, for piano and violin, was played here for the first time, January 28, by Messrs. Kneisel and Gebhard.

"Is this the Goldmark that wrote the 'Sakuntala' overture?" asked one of Boston's leading patronesses of music. "Oh, no," answered another of Boston's L. P. of M.: "Oh, no! His name is Anton!" To which the first replied: "Oh, yes, so it is; I remember now."

Rubin Goldmark is the nephew of Carl Goldmark and therefore of "The Queen of Sheba" and, therefore, he must be of kin to Menelek, king of the cool skinned Abyssinians; possibly he is the rightful heir to the throne. His "Hiawatha" was played here at a symphony concert about a year ago and it made a pleasant impression. This sonata is a disappointment. The composer has little to say and he keeps repeating this little as though it would swell to importance and finally convince by dint of iteration, "damnable iteration"—to use Falstaff's phrase. The sonata is without distinction, color or suggestion of mood. It is amiable, correct, vacuous. It is like a man who haunts afternoon teas and discusses the passion of Brahms with—not for—his hostess. I am sorry to be obliged to say this. It would be far pleasanter to make a low bow and hail the sonata as a masterpiece. If I did this my hand would shake the next morning before the looking glass and I should gash my chin.

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This reminds me of a conversation I heard last Tuesday night at a concert. Two men sat behind me; one a musician, the other—let us call him Sykes.

Sykes—"I don't know anything about music, but I enjoy it. Do you enjoy it more because you know all about it?"

Musician—"Oh, yes."

Sykes—"That's funny. I notice the critics never have a good time; they are always going out of their way to 'criticise.' Do you suppose they know anything about music?"

I strained my ears—but the rest was silence.

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To "criticise," then, is to find fault; at least so the term is construed by nine readers out of ten. If a critic says

of a soprano who was steadily a tone and a half flat. "She wandered occasionally from the pitch," he is accused of severity, cancer of the stomach, and he escapes well if someone does not whisper, "You know he made advances to her, which she rejected." But even this last statement, if true, would hardly account for her false intonation.

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Now the mere fact that a young gentleman or a hardened offender is moved to write a symphony, sonata or symphonic poem, is not of itself commendable. It may be too much to say that the majority of professional musicians belong distinctly to the criminal class; but why should not an assault on art be punished as well as an assault for the purpose of thieving or murder? Is the offender patient and industrious? So is a burglar.

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A concert given at Copley Hall by the Orchestral Club, Georges Longy, was of special interest. The club itself is made up largely of young women, married and single, who thus find amusement and instruction. I am told by those who are familiar with the social position of everybody in town, and keep watching the progress of the climbers—the pole is often greased—that this club is of a highly aristocratic character. This does not prevent a display of excellent violin bowing and sonority of string tone that is often surprising. Although there are women members who play cello, double bass, harp, saxophone, trombone, horn and pulsatile instruments, the club is assisted by a few members of the Symphony Orchestra.

The program was a refreshing contrast to the average orchestral program. There was only one familiar piece—Massenet's overture to "Phèdre," with which the concert began. Then came the prelude to the third scene of Charles Lefebvre's lyric poem, "Eloa" (Paris, 1889). The text of this work is founded on a poem by Alfred de Vigny. The idea is so fantastic that I may be pardoned for dwelling on it. When Jesus wept at the news of the death of Lazarus, the angels bore the tear to heaven, and Eloa was born of it, an angel woman who lived among the seraphim. She learned of the fall of Lucifer and she took pity on the damned. Lucifer, cursing the pride that drove him from Paradise, is advised by his fellow demons to console himself by seducing Eloa. The angels ask Eloa the reason of her sadness. "I am happy here, but I was born of a tear of Christ, and my fate is to sympathize with sufferers. I should like to restore happiness and hope to all." She dreams of the groaning Lucifer until she descends to the lowest world. There appears to her an angel, pale, young, sad, charming. He begs her to remain and comfort him; he is the king of darkness and

mystery, the king of secret loves; and a voluptuous song comes to her ears. Eloa begins to feel for the first time the whisper of passion and she wishes to fly. Lucifer cries, "I sought your pity," and he bursts into tears. Eloa is again most sympathetic, and Lucifer takes advantage of her tenderness and attempts to drag her toward the abyss. Unknown and terrifying voices call to her. "Whither do you drag me? Ah, what have I done? Who are you, then?" "Satan!" And here De Vigny's poem stops. But the librettist, Paul Collin, adds another episode, in which Eloa is pardoned and ascends again to the skies. Lefebvre's prelude is music of extreme delicacy and exquisite tints. It is short, and a plantigrade German would no doubt find little in it. The fragrant poetry would escape him.

The suite that Delibes formed from his music for the revival of Victor Hugo's "Le Roi s'amuse" (1882), is no doubt well known to you. He triumphed in the difficult task of suggesting the dance moods of bygone days, and at the same time avoiding the stiffly archaic. A "Ballet Egyptien," by Alexandre Luigini, now a conductor at the Opéra Comique, Paris, is an excellent example of ballet music of the better class. It is alternately pompous and spectacular, graceful and seductive, and there is the necessary exotic flavor. I do not know whether this music is from his ballet, "Ange et Démon" (Lyons, 1875); but it was played as a concert piece by Pasdeloup at Paris as long ago as 1881. The largo from Bach's Concerto in D minor for two violins was played with breadth and taste by two young violinists, Miss Trowbridge and Miss Fletcher.

Charles Martin Loeffler's new "Divertissement Espagnol" for orchestra and saxophone, was played for the first time. It is a thoroughly delightful composition; gay, sparkling, of sunny brilliance, suggestive of the rejoicing crowd of a festal day. Piquant in rhythmic and harmonic treatment, it will amuse the careless hearer, while the musician will find pleasure in the fastidiousness of Mr. Loeffler's thought and expression. The saxophone, which was played exceedingly well by Mrs. R. J. Hall, a true artist, is used adroitly by the composer in a languorous solo; and he has clearly proved that composers err in their neglect of this peculiarly individual and effective instrument. Mr. Loeffler's piece may well be placed by the side of Chabrier's "Espana," and it richly deserves a performance at a symphony concert.

Mr. Longy, whom you know at the remarkable first oboist of the Boston Symphony Orchestra, is a conductor of the first rank.

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The program of the thirteenth Symphony concert (February 2), Mr. Gericke, conductor, was as follows:

Overture to Macbeth, op. 46.....Bruell
(First time in Boston.)

Prelude and Fugue in G minor.....Bach
(Arranged for orchestra by Abert.)

Symphonic Prologue to Heinrich Heine's tragedy, William Ratcliff, op. 6.....Van der Stucken
(Conducted by the composer. First time in Boston.)

Symphony No. 3, Eroica.....Beethoven

I wonder why Mr. Gericke put Brüll's overture to "Macbeth" on the program. The piece was first played in Vienna, at a Kretschmann concert, in 1886. I doubt if it has been played at any important concert since. Even Papa Hanslick, who is a good Viennese by adoption, could not stand it. He actually cracked a joke at Brüll's expense, and said that in one respect Brüll had surpassed Shakespeare; in Shakespeare's tragedy the guests at Macbeth's table do not see the apparition of Banquo; in Brüll's overture Macbeth himself is not seen. There has been much music inspired by the tragedy, from the music attributed to Matthew Locke to the cantata by Martin Lunssens. There has been incidental music by Locke, André, Stegmann, J. F. Reichardt, F. L. Seidel, Weyse, Spohr, Mangold, Rastrelli, Rietz, Heinefetter, Kelley and Sullivan.



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van. There are operas by Chépard, Verdi, Taubert, and overtures by Eberwein, Pearfall, Raff, Mirande; symphonic poems by Richard Strauss, Pierson, Sylvain Dupuis. Nor is this list probably complete. The libretto of Chépard's opera strays far from Shakespeare's tragedy, but Schröder-Devrient made the part of Lady Macbeth one of physical allurement and fascination. She, as well as Mrs. Siddons and Richard Grant White, contended that the temptress was a slight, fair, blue eyed woman, not a brazen voiced virago, as the admired Charlotte Cushman played the part. I shall never forget that dreadful evening when I heard Cushman scolding and nagging the late J. B. Booth, who ended his days as the keeper of an inn after years steeped in theatrical crime. Verdi was fond of his "Macbeth," and the soprano, Barbieri Vini, has given an entertaining account of the infinite patience of Verdi at the rehearsals (see Gino Monaldi's "Verdi," translated into German by Holthof, 1898, pp. 82-85), but the opera is as dead as "Oberto."

Brüll's music might serve as an overture for a light opera—more Germanico—but it is without force, distinction, or the thought of tragic passion. As absolute music, it is insipid and dull. The wooden Macbeth that points the way to a tobaccoconist's is infinitely more impressive.

This stupid piece was followed by Abert's impudent arrangement of two pieces by Bach—the Prelude for piano and the great Fugue in G minor for organ. And yet, how many true orchestral pieces there are that are still unknown to us!

The "Eroica" Symphony furnish the managers of these concerts an opportunity which they scrupulously disregarded. The "Funeral March" might have been played: "In Memory of Giuseppe Verdi." Is it possible that it was played in memory of the late Queen of England? Boston is an Irish city—so I dismiss the suspicion as unworthy.

Mr. Van der Stucken came on from Cincinnati to direct his symphonic prologue, "William Ratcliffe," and thus Mr. Gericke paid his colleague a graceful and deserved compliment.

Might it not be a good thing if Messrs. Gericke, Paur, Thomas, Van der Stucken and Herbert would exchange occasionally, after the manner of wearied or nervous clergymen? They might divide the composers among them. Mr. Gericke, I think, would choose Haydn and all the Viennese of the last forty years. Mr. Paur would like works by R. Strauss and Tchaikovsky. Mr. Thomas would surely ask with reason for Beethoven's symphonies. Mr. Van der Stucken would acquaint us with new works by Frenchmen and Belgians, and Mr. Herbert would introduce young American composers and foreign composers of ballets and light suites. I am sure that this idea will strike them all favorably.

Mr. Van der Stucken's music made a profound impression.

How the wildly romantic and gruesome tragedy of Heine has excited the fancy of certain makers of opera! Heine says that while he worked on his tragedy in Berlin he heard a bird's wings flapping in his head, and that when he told this fact to the young poets in Berlin they looked solemnly at each other and at last said they never had known any such experience. The tragedy is so horrible and at times so bombastic that it reminds one of Aytoun's "Firminian," which was written in mockery of Alexander Smith's "Life Drama." Note, for instance, the speech of Ratcliff when he tells how he could not find rest for his soul even by reckless indulgence in London port wine, champagne and girls.

César Cui's opera was produced at St. Petersburg, February 26, 1869; Pizzi's at Bologna, October 31, 1889; Massagni wrote an opera founded on this story while he was still a student and before the appearance of "Cavalleria Rusticana," but his version was not produced until February 16, 1895; Vavrinecz's opera first saw the footlights at Prague, February 28, 1895, and Xavier Leroux's will be produced in Paris within a few months.

Mr. Van der Stucken was one of the first, if not the very first, to use the term "symphonic prologue." Arnold Krug gave the title to his "Othello" and Mr. Foote thus characterized his "Francesca da Rimini."

In Heine's tragedy the poet begins with the betrothal of Lord Douglas and Maria, and the sad story of Edward Ratcliff, father of William, and Fair Betty, mother of Maria, is told afterward in fragments by MacGregor, the father of Maria, and her crazy nurse. Mr. Van der Stucken begins with a prelude which pictures the Rhapsode's or narrator's feelings. He then tells the love idyl and the catastrophe, of Edward Ratcliff, who, in love with Fair Betty, is killed by the jealous husband, MacGregor. Then comes the musical expression of William's sorrows, of the misty ghosts of the dead lovers that haunt William, of his killing Maria, MacGregor and himself. And then as a postlude, the Rhapsode recalls the chief incidents and there is a return of the "Rhapsodic Sounds."

Mr. Van der Stucken's work is remarkable in many ways; in happy choice of expressive themes, in the skill with which these are varied to suit different incidents, in the constant establishment and maintenance of various and impressive moods, and in gorgeous and effective orchestral coloring. He adds to the common orchestra of later classic days a piccolo, a bass clarinet, a double bassoon, two cornets, a bass tuba, a triangle, a snare drum, a big drum, cymbals, a gong, bells, a harp and a piano. But he uses all these resources with discretion, and for deliberate and overwhelming effects, and not as one intoxicated with his opportunity. The harmonic thought is more akin to that of the Wagner of "Tristan" than to that of the composer's teacher, Peter Benoit, or that of Berlioz, whom he has studied to advantage; but let no one think from this that there are instances of disturbing reminiscence. The piece is highly original in structure and in expression. The opening of the prelude is of grand simplicity; the chief themes are alternately beautiful or poignant, and the suggestion of the song that the nurse insists on singing—"I have struck my love dead, my love was so fair, oh!"—is of haunting beauty. The second, "catastrophe"—that is, the bloody deeds of William—is of appalling intensity. I can understand how under the leadership of a conductor who was not in full possession of the composer's thoughts and intentions this piece might seem episodic, fragmentary, disjointed; but under the direction of the composer, the music was as the steady unfolding of the grim and ghastly tragedy. It is not a work to be appreciated thoroughly after one hearing; but a study of the score will reveal page after page of imaginative beauty and strength, and marked skill in workmanship. The structure of the work is most admirable.

Mr. Van der Stucken conducted with great authority and at the same time with sentiment and passion. The production of this Prologue is one of the few events of the musical season of 1900-01 in this city.

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Why do certain admirers of Verdi hurry over his earlier operas to shout lustily for "Otello" and "Falstaff"? Do

they really find no pleasure in hearing a stirring performance of "Il Trovatore," "Rigoletto," "La Traviata"? I confess I would walk five miles to hear "Ernani" sung by good Italian singers in the old-fashioned Italian manner. The soprano might address the audience instead of her lover; Manrico might come forth from the tower—by the kind permission of the jailer—to bow his thanks to the roaring crowd; and Manrico, the Count and Leonora might sing the fiery trio early in the opera hand in hand and shouting at the gallery—all this would not distract me. As a youth I was influenced mightily by two great men, Verdi and Walt Whitman; nor have I ever wished to escape from their influence. I admit all that you might say about the bombast and foolishness of certain pages of the early Verdi; but I wonder when a young man or maiden sits unmoved through a performance of any one of the three great operas of the fifties.

In 1867 Bizet was offered by the *Revue Nationale* the position of music critic. His first article, which was published August 3, was a profession of his critical and aesthetic faith. In this article he showed his admiration for Verdi, whose last opera at that time was "Don Carlos"; "When a man of passionate, violent, even brutal temperament—when a Verdi presents to art a strong and vital work, full of gold, mud, filth and blood, let us not step forward and say to him coldly: 'But, dear sir, this is lacking in taste; it is not 'distingué.' Are Michael Angelo, Homer, Dante, Shakespeare, Beethoven, Cervantes, Rabelais 'distingués'?"

Marmontel wrote about Bizet: "If he recognized the grandeur of certain Wagnerian conceptions, he admired unreservedly the powerfully scenic works of Verdi, and took pleasure in praising the hot inspiration of this great master of Italian dramatic art."

And in 1865 Bizet was so influenced by Verdi that he wrote an opera, "Ivan le Terrible," which was accepted by the Théâtre Lyrique. But reflection told him that it was his duty to serve art as a creator, not as a copyist; he withdrew the opera and burned the score. Nevertheless, there are traces of Verdi's influence in "La Jolie Fille de Perth," and even in "Carmen."

And yet we find Bizet writing after the first performance of "Don Carlos": "Verdi is no longer Italian; he wishes to make Wagner—he has abandoned the sauce and has not started the hare. This has neither head nor tail. He wishes to shape a style," &c. In 1867 he wrote Paul Lacombe: "I am a German by conviction, heart and soul, but I lose my way sometimes in bad artistic places, and—I whisper this in your ear—I find there an infinite pleasure. In a word I love Italian music as one loves a courtesan; but it must be charming! And when we have mentioned two-thirds of 'Norma,' four numbers of 'Puritani,' three of 'Sonnambula,' two acts of 'Rigoletto,' an act of 'Trovatore' and nearly one-half of 'La Traviata,' we add 'Don Pasquale' and—Well, we'll throw the rest to any place you wish. As for Rossini, he has his 'Guillaume Tell'—his sun; the 'Comte Ory,' the 'Barber,' an act of 'Otello,' his satellites; on account of these he may be pardoned for the horrible 'Semiramide' and all his other sins."

I spoke just now of the influence of Verdi over the composer of "Carmen." Compare the last measures of the ensemble that follows the Toreador Song with the measures sung by Adelia and Renato in the intensely dramatic finale of the second act of "Un Ballo in Maschera," which is to me one of Verdi's greatest operas. You remember how each one of the two gypsy girls and finally



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Carmen addresses Escamillo, who answers them in turn; note the fugitive but unmistakable resemblance with the three measures, which begin "qual man pietosa," on page 158 of the Boosey edition of Verdi's work. "Only three measures! There can be no striking resemblance," you say. But there is a singularly distinct mood, and the expression of it, the musical thought was lodged firmly in Bizet's head.

Ah, what an ensemble that is with the bitter mocking refrain of the conspirators "E che baccano sul caso strano," while Adelia weeps and wails in descending chromatics and the husband, Renato, knows his friend Riccardo's treachery! And how pathetic and how dramatic are the measures of Adelia at the opening of the trio in the first act, when she begs the soothsayer to cure her of her passion—simple phrases, but they are as true and poignant as any stroke of the Chevalier Gluck.

I was looking over an opinion on Verdi written by Chorley in 1846. Now that the career of this extraordinary composer has passed forever into history, the early judgments of a shrewd man—for Chorley was both shrewd and imaginative, if also prejudiced—are of genuine interest. "He is the only modern man among them (the Italians) having a style—for better or for worse. Yet many salient features of this style are not Signor Verdi's own. The crescendo and the use—not abuse—of unison, had been suggested by Donizetti; the form of cabaletta, in which the phrase leaps and starts, rather than flows, by Frederico Ricci; the employment of syncopation by Signor Pacini; the excess of appoggiatura by Bellini." Chorley speaks of "Ernani," "Nabucco," "I Lombardi," "I due Foscari": "It became obvious that the new composer relied on effect—not sound knowledge—that he preferred ferocious and gloomy stories—that rant, in short, was the expression most congenial to his genius. In his earlier operas this vigor was borne out by a naked ferocity of instrumentation which had a certain attraction when it was heard for the first time. And thus there have been gigantic men who have overawed the crowd till the moment when the crowd has perceived that huge stature with them did not imply strength, nor a bullying aspect bravery—till the fragmentary weakness of the tall figure and the stolidity of the great face have been appreciated at a second look." Chorley sniffs at Gilda's share in the famous quartet as "little more than a chain of disconnected sobs—tragedy as physical in its way as the cough of the Camellia lady. These devices belong to low art." And he contrasts with it "Desdemona's agitated air in the second act of Signor Rossini's grand 'Otello,'" to the great advantage of the latter; but what singer to-day knows this celebrated and "agitated" air? Chorley praises the dignity and passion of the septet in the first act—the finale "O Sonno Carlo" and the final terzett of "Ernani"; the "Miserere" and the "delicious, picturesque and charming half-asleep song for the gypsy mother" in the last act of "Trovatore." "There is in all of these a sweet, affectionate mournfulness, which raises them high among examples of their class." He cannot endure Verdi's attempts at gaiety: "We dance when we are in Signor Verdi's company, on a volcano; and then we do not dance well—his tunes are bad." But Chorley saw one great merit—"earnestness in attempting dramatic expression; he is not tame or timid in his movements on his stilts. Some of his concerted pieces combine a group of contrasted emotions, within the conditions of regular musical form, which shows an advance of his predecessors."

His recitative is oftentimes careful in its declamation. Signor Verdi is not, however, to be disdained, as a shallow or perversely insincere man should be. It is evident—howsoever incomplete may have been his training, howsoever mistaken his aspirations must be proved, and thought to have been and to be—that he has aspired; and in this aspiration he is separated far from the "dolce far niente" folk, who, once having got art and its resources in their hands, have made of the same toys, or means of money getting. What there is good in his music betokens a certain elevation of instinct and ambition." Thus Henry F. Chorley in 1846.

Compare Chorley's opinions concerning Verdi with those of other judges of the Verdi of the operas before "Un Ballo in Maschera," and you will appreciate his insight and his

fairness. Scudo said in 1850 that Verdi's operas were written badly for the voice, that they were a serious blow to the art of song, and that his talent, "nourished on the bad traditions of the German school and the French school," was the talent of a decadent; and seven years later he declared that the first decent music of Verdi was the quartet in "Rigoletto." On the other hand, Von Bülow in 1852 praised in warm words the melodic wealth and dramatic talents displayed in "Ernani," and he was to play in public (1860) Liszt's concert paraphrase on the "Miserere" from "Il Trovatore."

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Somebody suggested lately that "The Messiah" should be revised for modern use, and that the Hallelujah Chorus should be the finale.

J. Cradock, in his "Literary and Miscellaneous Memoirs" (1826), tells the following story: "In my early youth—Cradock was born in 1742—"I was at times present at a musical treat, chiefly given by amateurs, at Mr. Jennings' house at Gopsal, in our county, who possessed a good organ, with Händel's portrait in front of it, and where Händel himself had frequently presided, when the words of 'The Messiah' were first selected. The oratorio was soon afterward brought out in London, and the grand Hallelujah Chorus was intended for the conclusion, but finding that the second act hung heavily, and that some disappointment began to be expressed, Händel instantly rushed forward and commanded the last chorus to be then performed. This was most triumphantly encored, and this expedient completely saved that inspired oratorio." But is not Cradock, who spells "Jennens" "Jennings," mistaken about the position of the Hallelujah Chorus? It is not close the second part in the original manuscript?

Cradock, I fear, knew little about the matter, and the story he tells on the next page is more amusing as well as credible: "Bartholemey very civilly once mentioned a singer, much like myself, who gave one of the airs in 'Artaxerxes' most admirably, for he accompanied him. 'Not accompanied him, sir,' replied my friend, 'for that was impossible; but you now and then succeeded in hitting him with a note as you shot after him flying.'"

Mme. Julie Wyman.

THE song recital, which was given by Mme. Julie Wyman before the Mozart Club, of Buffalo, N. Y., on January 26, was one of the most successful events of the season. Mrs. Wyman was in fine voice and never sang to better advantage. She was received with great enthusiasm, which ended in a regular ovation. More than half her songs had to be repeated, and even then the audience was not satisfied, but begged for more.

The program was:

Sur la Plage.....	Chaminade
Love's Fantasy.....	Schnecker
My True Love Hath My Heart.....	Schnecker
The Blackbird.....	Victor Harris
Sweetest Flower.....	Van der Stucken
Mon Coeur Chante.....	Chaminade
La Lune Blanche.....	Ethelbert Nevin
A Necklace of Love.....	Ethelbert Nevin
At Twilight.....	Ethelbert Nevin
The Dream Maker Man.....	Ethelbert Nevin
The Rosary.....	Ethelbert Nevin
The Nightingale's Song.....	Ethelbert Nevin

Mrs. Wyman is a member of the faculty of the Conservatory of Music at Toronto, Canada.

Miss Cryder's Success.

Miss Mary A. Cryder, soprano, a pupil of Signor Enrico Duzensi, of 145 East Eighty-third street, New York, who is spending the winter in Washington at 1411 Hopkins place, has moved to 2030 I street. Miss Cryder has met with remarkable success, having had a number of engagements and a large class in sight reading, as well as vocal pupils.

Van Yorx with the Boston Symphony.

Theodore Van Yorx, the tenor, will sing to-night (Wednesday) at the Hartford (Conn.) concert by the Boston Symphony Orchestra.



PHILADELPHIA OFFICE THE MUSICAL COURIER,
4230 Regent Square, February 2, 1901.

THE musical season of this year might aptly be compared to malarial fever, by virtue of its intermittent character. One week we are consumed with the fever of orchestral concerts, the next we suffer from the chill of absolute quiet—this has been a week of chills.

Locally there has been nothing of interest, for I cannot call the subscription musicale at the Art Club "local" in any sense of the word. Mrs. Dorothy Harvey, a most charming soprano, was the soloist. The personal attractions of the singer added not a little to the pleasure of listening to her singing, which last was marked with evidences of a thoughtful comprehension of her work, the rich, sympathetic quality of her voice won her many friends in the audience.

Of much interest to me was the song recital given by Mrs. Grenville Snelling and W. J. Henderson on last Tuesday afternoon. This was the first of a series of three recitals on the "History of Song." The first was devoted to French songs, from 180 up to the present date. The vocal illustrations were given by Mrs. Snelling, who, though suffering from an atrocious cold, was most satisfactory. If her voice at times left something to be desired, the intelligent way she handled the songs, entering into the spirit of the epoch which each song represented, was highly commendable, while her pure French accent was a genuine pleasure to hear. The next recital will deal with the German song, and the series will be concluded with the song writers of England.

On February 8 the Philadelphia Orchestra will be heard in a very interesting program, the chief attraction of the evening being, however, the appearance of Edward MacDowell as the soloist. He will play his own Concerto on this occasion. The rest of the program consists of Gilchrist's Symphony in C; Weber's Overture to "Oberon Suite"; "Im Sonnenschein," Hoffman, and Dvorák's "Slavonic Dances." A glance at this program will show us that Mr. Scheel is transgressing again along the lines of excessive length of programs. As he has seen fit to take the Boston Symphony as his model in every other respect, why stop short at this most praiseworthy point?

I heard last week that Mrs. Marie Kunkel-Zimmermann, the charming soprano so well known to us all, has been engaged by the Stewart Festival Orchestra for a tour of seven weeks beginning in April. Her work during this engagement will be entirely oratorio, a branch in which Mrs. Zimmermann excels; her beautiful voice mirrors her more beautiful soul.

DOMINGA LYNCH SOUDER.

Faculty Concert.

The faculty of the Hasbrouck School of Music gave a musical recital at Hasbrouck Hall, Jersey City, on Friday evening, February 1. The program was arranged and conducted by Gustav L. Becker, the associate superintendent. The hall, one of the largest in Jersey City, was crowded by a fashionable and appreciative audience.

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MUSIC IN BROOKLYN.

PERSONS occupying extreme end seats in the centre of the orchestra section at Association Hall can hardly fail, by looking up above in the opposite direction of the gallery, from being disturbed by two clumsy openings on either side of the hall. Before the auditors upstairs are seated for a concert an incessant commotion is caused by heads and figures popping up out of these openings. These peculiar, inconvenient and unsightly entrances, which, from one point of view, resemble a huge "Jack in the Box," and from another, the mysterious trap door used in the blood and thunder melodrama, attracted the handsome, dark piercing eyes of Fritz Kreisler when he appeared for the first time before a Brooklyn audience last Wednesday evening. In the great Austrian violinist there is something fascinating about the awkward gait and rugged sincerity of his manner. Having greeted the audience with several of his jerky little nods, Kreisler looked up to the right and the left, and spied the huge trap doors, or "Jacks in the Box," and at the same moment the drollest expression flitted across his interesting countenance. What the artist thought of the huge trap doors, and the hideous hall as a whole, as a concert room, after Carnegie and Mendelssohn halls, may easily be imagined. But the huge trap doors—both of 'em—were forgotten when Kreisler drew the first tones from his beautiful Stradivarius. The writer has heard Kreisler twice before at Manhattan concerts, and while he played magnificently upon both occasions, he truly surpassed himself at the Brooklyn concert by the brilliancy and abandon of his style. Kreisler and that excellent pianist, Leopold Winkler, played Beethoven's "Kreutzer Sonata," and played it with the musicianship that thrills the devout listener. Both the Adagio and the Andante were something to be remembered, and the playing of the two rapid movements evoked also the heartiest admiration.

Kreisler's solo numbers for the evening were two movements from the Vieuxtemps Concerto in F sharp minor, a Sarahande by Corelli, his own arrangement of Chaminate's "Spanish Serenade," and Paganini's "Non Piu Mesta." These numbers, which gave Kreisler his opportunity for technical display have been reviewed, as well as his playing of them, in the columns of THE MUSICAL COURIER. Winkler played as solos Liszt's transcription of Schubert's song, "Auf dem Wasser zu Singen," and Liszt's "Hungarian Rhapsody No. 6," and the pianist scored an immense success with the audience. There was a contralto, but her services were clearly superfluous, as her numbers cut off two solos by Kreisler and the encores by both the violinist and pianist of the evening.

Brooklyn Critics on Kreisler.

Following are extracts from the reports in the Brooklyn papers on Kreisler's performances:

Mr. Kreisler played with brilliant execution two movements of Vieuxtemps' Concerto No. 2, in F sharp minor, in which he dashed with the fire of a Hungarian at the harmonies, runs, skips, glides and other technical fireworks, overcoming these obstacles with ease. Corelli's "Sarahande," a popular piece, and a "Spanish Serenade," the theme by Chaminate and adapted by the player, were also given with fine effect. To many, the latter, with the violin muted, gave the greatest delight of the evening. It is a favorite of the composer and is played by him at his concerts. The muted instrument was again used in "Non Piu Mesta," by Paganini, arranged by Kreisler. It was a marvelous display of technical ability, one of the admirable variations being a duet in harmonics that gave the effect of two flutes.—Brooklyn Eagle.

In his second number, the beautiful Vieuxtemps Concerto No. 2, in F sharp minor, Mr. Kreisler gave evidence of the mastery which distinguishes the virtuoso from the accomplished musician, and later in a "Sarahande" by Corelli, and his own arrangement of a "Spanish Serenade," by Chaminate, and Paganini's "Non Piu Mesta," he rose to the stature of a truly great interpreter. His control of the harmonic tones on the muted instrument in the "Serenade" and similar effects in the Paganini number was marvelous. * * * Mr. Kreisler is frank and genuine in manner, with no affectations, and relies wholly upon his art to convince his hearers. He is undoubtedly an interpreter of rare skill.—Brooklyn Times.

The Chaminate air was played with his own arrangement, and was delicate, indeed; but the triumph of the evening was the Paganini fireworks, to which Mr. Kreisler added runs and trills of his own, which were simply superb. None of the difficult variations of this composition were lost, and seldom does one hear those harmonies on muted strings as the artists played them last night. He is truly a great master of his instrument.—Brooklyn Standard-Union.

Mr. Kreisler's playing has had severe critical judgment brought to bear upon it in this country recently, and it has stood the test well. Last night he proved himself to be a genius and an artist. He is of the kind that is born, not made; therefore one could not help but appreciate the amount of work he has put in, in order to master the technical difficulties presented in the variety of music which he played.—Brooklyn Citizen.

Brooklyn Critics on Winkler.

Leopold Winkler has played in Brooklyn on previous occasions, and the local critics were equally gracious toward him for his work last Wednesday. Here are their estimates:

Mr. Winkler had a double number, "Auf dem Wasser zu Singen," Schubert-Liszt, and Liszt's "Rhapsodie Hongroise No. 6." The former was pleasingly given, in flowing style, as was appropriate. The audience was roused to continued applause by his playing of the Liszt number, and he was recalled.—Brooklyn Eagle.

Mr. Winkler's solos were the Liszt arrangement of Schubert's "Auf dem Wasser zu Singen," and the Liszt "Rhapsodie Hongroise No. 6." These were played with a technical accuracy and appreciation that won the hearty commendation of the audience.—Brooklyn Times.

Leopold Winkler's solo number was Liszt's "Hungarian Rhapsodie No. 6" and "Auf dem Wasser zu Singen," Schubert-Liszt. He added greatly to the fine program by his admirable interpretations of the composer, with whose works he is most familiar by inclination and temperament. Mr. Winkler has a lingering tenderness of touch that is very winning and a fine musician's technic.—Standard-Union.

Mr. Winkler's playing was much admired, and justly so. He has a beautiful touch, delicacy and agility that is characterized by smoothness of detail. Beside the Beethoven he played "Auf dem

Wasser zu Singen," Schubert-Liszt, and the "Sixth Hungarian Rhapsodie," by Liszt.—Brooklyn Citizen.

Kreisler and Winkler appeared under the auspices of the Brooklyn Institute.

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Mr. and Mrs. Heinrich Klingenberg gave a reception and musicale at the Klingenberg College of Music and School of Elocution, 108 Hancock street, last Thursday evening. A large number of guests enjoyed the hospitality of these charming people. The host and hostess played two movements from a violin and piano sonata by Nardini. A vocal pupil of Mrs. Klingenberg, P. F. Kane, tenor, sang an aria from "Faust." Mrs. Carl Fiqué sang songs by Grieg, Denza and Fiqué. Miss Beldora, another vocalist, added selections from "Carmen" and a group of French songs. Piano solos were played by Mr. Fiqué and Mrs. Kallnitz, and Mrs. A. M. Calkins, an elocutionist, recited "The Messenger" and "The Nightingale." Mr. Klingenberg, by the way, has organized a string quartet. He will, of course, be the first violinist, and his associates will be Frederick Doenichsen, second violin; Philip Herford, viola, and Hans Kronold, cello.

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George S. Madden, a baritone singer, and Victor Sorlin, cellist, gave a joint recital at Wissner Hall last night (Tuesday). Charles Gilbert Spross assisted.

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To-night (Wednesday) the gifted Maud Powell will play at an Institute concert in Association Hall, and this will be her second appearance under Institute auspices since the famous novelist returned from Europe two months ago. Brooklynites will have yet another opportunity of hearing Miss Powell, as she will play at the concert by the Brooklyn Apollo Club, at the Academy of Music, Tuesday evening, February 12. To-night, at the concert before the Institute, Miss Powell will play the Nardini Sonata in D major, the Bach Sonata in E major, and the "Faust" Fantasy, by Wieniawski. At the Apollo Club concert Miss Powell will be heard in compositions by Coleridge Taylor, Floersheim and Bazzini.

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Monday, February 25, the National Conservatory Orchestra will cross the bridge, and on the evening of that date will give a concert at the Brooklyn Academy of Music. The orchestral numbers for this concert will be the Haydn Symphony in G major, a Grieg composition for the strings, and the overture to Nicolai's "Merry Wives of Windsor." The students selected to appear as soloists are Master Jacob Greenberg, pianist, and Josephine Emerson, violinist. Master Greenberg will play the first movement from the Beethoven piano Concerto in C major, and Miss Emerson will play the Bruch violin Concerto. Both artists will be accompanied by the orchestra, which will be conducted by Leo Schulz.

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This is the month when rumors of choir changes fill the air. Already it is announced that Miss Cobb, soprano of the quartet of the Church of the Pilgrims, has or will resign, and this is probably the first report of importance in the choir circles of Brooklyn.

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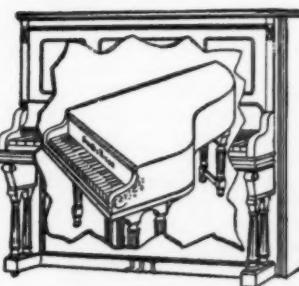
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Gabrilowitsch Compared with Rubinstein in Cincinnati.

MUSICIANS who know, and no one knows better than musicians, predicted that the Russian pianist Ossip Gabrilowitsch would be recognized, as the genius he is, in the musical centres of the United States. When he played with the Symphony Orchestra at Cincinnati last month, the young Russian was received with great enthusiasm by the audiences, and what the critics of the Ohio metropolis think of his gifts may be gleaned from the following paragraphs:

Ossip Gabrilowitsch, playing Tschaikowsky's Concerto in B flat minor, was the soloist of the concert. A very much heralded young man is Mr. Gabrilowitsch, on whose youthful shoulders the mantle of Rubinstein is said to have fallen—and surely no wortier could be found to wear the honors of that dead and gone genius. Mr. Gabrilowitsch will celebrate his twenty-third birthday this very morning, yet he plays with the consummate musicianship, the artistic poise and authority of a mature artist. A lovely clarity of tone marks each note, while from the tense, nervous finger tips liquid scales and flights of brilliant octaves fall with unerring precision.

The first movement of the Concerto, with its lovely themes, was followed with critical attention by the audience, but with the elaborate cadenza of the first movement Gabrilowitsch had the certainty of having made good all that had been promised in his name. The second movement was incomparable in its delicate poetic loveliness. With the commencement of the third movement the energy of the pianist flagged, yet he played the coda superbly, evidently husbanding his forces for the supreme moment. Gabrilowitsch exhibits refinement of style, and exquisite gradation of tone, and a thorough mastery of his instrument. His appearance and bearing, utterly devoid of mannerism, is extremely prepossessing. The concert will be repeated this evening.—Cincinnati Enquirer, January 26, 1901.

If Ossip Gabrilowitsch, the Russian pianist, is as well received everywhere en tour as he has been in Cincinnati, then he will have cause, indeed, to remember his American visit with satisfaction.

Another large and enthusiastic audience, by far the largest of the present season, welcomed him last night at Music Hall, and again did he dazzle his hearers with the beauty and strength of his art.

Arrangements are being completed for a recital by the distinguished young Russian late in February, probably the 27th, and the public announcement to this effect will be anxiously awaited. We may then be able to hear him in a varied and versatile repertory, which will reveal more of the subtleties of his playing, and show the more subjective side of his nature. He played last night for encores a Chopin prelude, Raff's "Rigaudon" and a Chopin walse.—Cincinnati Commercial-Tribune, January 27, 1901.

Without the shadow of a doubt, the interests of the audience centred in the third number of the program and the young Russian, its interpreter. This new star in the musical firmament, who made his first Cincinnati appearance yesterday, chose Tschaikowsky's Concerto in B flat major for his debut here. Aside from his musical prestige, there was evidenced, both in the large attendance and the manner of the audience, that he is personally interesting. The young Russian proves to be a good looking, well mannered, educated young fellow, with the conventional musicianly looks about his brow and ears.

He revealed himself to Cincinnatians with the crashing dynamics of this Tschaikowsky Concerto, and the revelation was magnificent. The andantino in the second movement gave him opportunity for more introspective work. He is thoroughly Leschetizian (if the word be permitted), showing the plain mark of the master of technic whose pupils come forth from time to time so agile, so powerful, so masterful. Gabrilowitsch's clear, firm touch, his controlled technic are wonderful, and there is much dignity and freedom from affectation in this youth, who leans low over the keyboard and calls forth tremendous harmonies.—Cincinnati Commercial Tribune, January 26, 1901.

[TRANSLATION.]

The Symphony concert which took place yesterday at the Music Hall, under the direction of F. Van der Stucken, afforded Cincinnati people an opportunity of hearing Ossip Gabrilowitsch, the young Russian pianist, who was the soloist. The pianist, who played the Tschaikowsky Concerto in B flat, does not appear to be over twenty years of age. * * * He is a greatly gifted artist, and combines with his wonderful technic soulful qualities, and, for one of his age, the performance was remarkable for his skill. His interpretation of the first movement was magnificent, and the andantino, too, was impressive. The public, which turned out in force yesterday afternoon, extended an ovation to the young vir-

tuoso, and the applause did not subside until the pianist added two encores.—Daily Cincinnati Volksblatt, January 26, 1901.

[TRANSLATION.]

The appearance of the young pianist, Ossip Gabrilowitsch, who was engaged as the soloist of the concert, was looked forward to with great expectancy. So much has been published about the new star since his arrival in this country, and that fact would lead one to expect an extraordinary player, and such he proved himself to be. No matter how much opinions about him may differ, the unbiased judge must admit that he is a wonderfully gifted performer, one who will in time rank with the greatest. His interpretation of the B flat Concerto, by Tschaikowsky, revealed soul and poetry, and from technically perfect playing one realized that he had grasped the meaning of the composition. * * * The youthful artist met with a great triumph, and his masterly performance will be remembered for a long time.—Cincinnati Freie Presse, January 27, 1901.

Toselli's Second Recital.

ITALY'S talented young son, Enrico Toselli, gave his second New York recital at Mendelssohn Hall last Thursday afternoon. The program played on this occasion by the pianist follows:

Andante Varié, No. 1.....	Haydn
Sonata (quasi una fantasia), op. 27, No. 1.....	Beethoven
Preludes, No. 1 and No. 3.....	Chopin
Polonaise, op. 26, No. 1.....	Chopin
Canzone Lituana.....	Chopin-Sgambati
Tarantelle, op. 43.....	Chopin
Studio di Concerto, op. 9.....	Martucci
Scherzo, No. 1, op. 53.....	Martucci
Improviso, op. 17.....	Martucci
Gondola (Dedicated to Enrico Toselli).....	Leoncavallo
Toccata, op. 18.....	Sgambati

The young performer at this second Metropolitan appearance, as at his debut last month at Carnegie Hall, revealed a magnetic personality, clean cut technic, and marvelously brilliant execution. He atones for his lack of breadth by his wonderful facility, as shown in the Haydn Andante and Variations, and in the Martucci group. Those, indeed, who left the hall before the pianist played the Italian compositions missed some of the best features of the recital. His playing of the Martucci Concert Study was inimitable, and the audience compelled him to repeat that dazzling number.

Toselli was also compelled to repeat the "Gondola," a kind of song without words, which the composer, Leoncavallo, dedicated to the young pianist. The audience recalled Toselli after his Chopin group, and demanded the inevitable encore, and he played for them a dainty waltz in the daintiest possible style. What followed after the final program number, the Toccata, by Sgambati, was expected. The audience recalled the pianist and insisted on another encore, and for this Toselli played the Händel Gavotte, transcribed by Martucci. Toselli played this piece at his debut in Carnegie Hall, and then and again last Thursday played it with dashing buoyancy. Many tarried after this number and applauded the young artist, but he declined to play again. As it was, he had played four encores during the afternoon.

Recital by a Combs' Pupil.

MISS LOUISE DE GINTHER, the talented young pianist, who is studying with Gilbert R. Combs, the director of the Broad Street Conservatory of Music, 1329 and 1331 South Broad street, Philadelphia, gave a recital in the conservatory concert hall on Wednesday evening, January 30. The program, which was exceptionally interesting, was as follows: Prelude and Fugue in D, by Bach; Sonata, op. 35, Chopin; "Love Dreams," Liszt; Scherzo a Capriccio, Mendelssohn; Etude, op. 10, No. 7, Chopin; "Erato," Combs; "Carnival," op. 9, Schumann, and Sonata, op. 13, by Grieg.

Miss De Ginther's playing revealed her to be the possessor of finely developed technic, a touch dainty, delicate and exquisite, yet brilliant and full of power. Her playing of the "Carnival" deserves special mention as being probably her best work of the evening.

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Miss Grace Mumford, of Newburyport, Mass., who has had success in teaching piano for the past ten years in San Francisco, Cal., and also in Newburyport, has in addition been one of the favored number of Mrs. Darlington's pupils in the intermediate and kindergarten courses in kindergarten music building, under her personal instruction and is now reaping the benefit of that study in watching the growth and expression of beautiful thought from the forty children in her classes, their ages varying from three and a half to thirteen years. In this, the beginning of the twentieth century, it behoves all true teachers of that noblest art, music, to fill their hearts with the highest, deepest and purest thoughts in order to lead the little ones placed in their care over the rough path, gently and lovingly into the realm of music, the harmony of living as is proven scientifically in "Kindergarten Music Building, the Science of Music for Children."

Morris Pupils' Recital.

MRS. LUCILLE SMITH MORRIS, who is so rapidly forging to the front as a teacher of the piano, gave an interesting pupils' recital on Saturday last at her studio, No. 201 West Eighty-first street, this city. The program was as follows:

Two Preludes, D minor and C major.....	Bach
Gavotte.....	Mrs. Harrison.
Funeral March.....	Gounod
Gnomes.....	Mrs. Pike.
Friendly Talk.....	Biederman
Valse.....	Mrs. A. K. Virgil
Dance of the Elves.....	Grieg
Spring Song.....	Grieg
Valse.....	Miss Isabel Harrison.
Waltz, in E minor.....	De Muth
Papillon.....	Chopin
Waltz.....	Mrs. Harrison.
Spinning Song.....	Raff
Waltz.....	De Muth
Papillon.....	Lasalle
Waltz.....	Mrs. A. K. Virgil
Lento.....	Mrs. A. K. Virgil
Courage.....	Mrs. A. K. Virgil
Happy Days.....	Mrs. A. K. Virgil
	Miss Isabel Harrison.
Album Leaf.....	Scholtz
Rigaudon.....	Mrs. Harrison.
Ballad.....	Rheinberger
Hongroise.....	Miss Simonson.

Carefulness and accuracy of technic and musical interpretation are the things Mrs. Morris endeavors to impress upon the minds of her pupils. Their playing, which was far above the average, proves that she is in a large measure successful.

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MUSICAL COURIER OFFICES—FINE ARTS BUILDING.

CHICAGO, February 2, 1901.

HE unusual amount of illness this winter, which has to some extent lessened the number of regular attendants at the Chicago Orchestra concerts, was not in evidence at the Friday matinee and Saturday evening concert on February 1 and 2. An unusually large audience assembled on these occasions to listen to the third concert of the Beethoven Cycle, and to greet one who is ever a favorite—Fannie Bloomfield-Zeisler, the pianist.

There has been, during the Beethoven Cycle series, unusual interest demonstrated. The educational advantage of these cycles, aside from the entertainment which Mr. Thomas has given, has accomplished, and will still accomplish, a great amount of good, the musical influence becoming stronger and firmer and constantly increasing year after year.

The descriptive "Pastoral" Symphony No. 6, as a musical picture poem, formed a suitable introductory number. An unusual demonstration of appreciation was recorded Mrs. Zeisler after the completion of her program number—the "Emperor" Concerto—the player being recalled repeatedly. This work of Beethoven's was executed with the most faithful and sincere regard, and the treatment throughout was symmetrical and masterly. The player wisely refused to give an encore to the hearty recognition her performance received and deserved; and thereby, in this refusal of an encore, she set an example which a large number of other soloists would do well to observe. She had fourteen recalls at the public rehearsal—an unprecedented record.

Owing to the fact that the Chicago Orchestra is going on the road to fill engagements in other cities, there will be no Auditorium concerts next Friday afternoon and Saturday evening. The series will be resumed with the concerts of February 15 and 16. For these occasions the program which Mr. Thomas has arranged is particularly inviting:

Overture, Macbeth, op. 39.....Lucas
Serenade, op. 48.....Tschaikowsky
Concerto for violin, op. 20.....Lalo
Symphony No. 2, C major, op. 61.....Schumann

The opening number will be one of interest, aside from the merits to be found in the composition, from the fact that neither this composer nor his work has had any previous representation upon these programs, and of special moment because this overture has never yet been played in public. It is dedicated to Mr. Thomas, for whom the

composer reserved the privilege of bringing it out. Leopold Kramer, concertmeister of the orchestra, and soloist for this occasion, will introduce another novelty in Lalo's First Violin Concerto, op. 20. The success which Mr. Kramer achieved in this same composer's "Spanish Symphony" (for violin and orchestra) at one of the closing concerts of last season, will be remembered by all who heard that brilliant performance, and that he is soloist for this occasion will doubtless create general satisfaction.

The remaining numbers on the program are works of large scope and great beauty, but as they have both been played before, the mention of their titles is all that is necessary in this connection.

The fourth and last program of the Beethoven Cycle will be presented at the concerts of Friday afternoon and Saturday evening, March 8 and 9. Godowsky will be the soloist at the rehearsal March 1 and concert March 2.

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February will be an eventful month for musical recitals by well-known artists. Charles W. Clark, the distinguished baritone of Chicago, assisted by Mrs. Lapham, accompanist, will give a novel musical program, consisting of German and English songs, in University Hall, Fine Arts Building, Monday evening, February 11. Mr. Clark's artistic interpretation of selections is always an attraction in any song recital or concert, as also the delightful manner in which Mrs. Lapham accompanies. Therefore, whenever these two artists appear one is assured of a most delightful evening.

This recital of German, French and English songs contains:

Ellland, op. 9.....	Von Fielitz
Stilles Leid.	Kinderstimmen.
Frauenwörth.	Mondnacht.
Rosenweige.	Wanderträume.
Heimliche Grüsse.	Anathema.
Am Strand.	Ergebung.
Souvenir.....	Lalo
Rondeau.....	Gigout
Comment désaient ils?.....	Gigout
L'Etoile.....	Holmés
Vision Fugitive.....	Massenet
Song of Life (M.S.).....	Mrs. Alexander Mason
Monotone.....	Cornelius
Morning Hymn.....	Henschel
Songs My Mother Taught Me.....	Dvorák
Where Stars Are Glowing.....	MacDowell
Farewell to Hiawatha.....	Foote

Prince Ivan's Song.....Allitsen
Gipsy Serenade.....R. Herman
Three Comrades.....H. Hermann

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An evening with "David Harum," presented by A. F. Howell and music by Miss Bertha M. Kaderly, soprano; William A. Willett, baritone; Paul G. Beebe, violoncello, and with Mrs. Eleanor Fisher and Mrs. Julia Waixel at the piano, which was given for the benefit of the Chaplin Memorial Home for Boys, in University Hall, January 31, must have proven a financial as well as an entertaining success for the little fellows, if a well filled house is a criterion to base one's judgment upon. The arrangement of the program was:

Wie Einst in Schoenern Tagen.....	Popper
Scherzo.....	Van Goens
Mr. Beebe.	
The Balky Horse Trade.....	Mr. Howell.
A Summer Night.....	A. Goring Thomas
The Thrush.....	Maude V. White
Miss Kaderly.	
Cancellation of the Mortgage.....	Mr. Howell.
I'm Wearin' Awa'.....	Foote
To Mary.....	Maude V. White
Wedding Song.....	Poniatowski
Mr. Willett.	
Dave's Memorable Newport Experience.....	Mr. Howell.

The musical numbers contributed by these musicians of Chicago added greatly to the evening's entertainment. Mr. Beebe's introductory numbers for cello showed good taste in selections and conception. Miss Kaderly gave "A Summer Night" in a way that reached the hearts of the listeners. Mr. Willett's selections met with hearty approval. The repeated applause resulted in an encore—an enjoyable Irish song, which he gave in perfect dialect. Mrs. Waixel accompanied Mr. Willett, and Mrs. Fisher the rest of the numbers, in an artistic manner. The entertainment was arranged by Mrs. F. L. Bailey.

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Monday night, February 4, at 8 o'clock, Francis Hennington gave his ninth historical organ recital. He was assisted by Ralph E. Sapp, basso. The program was made up of Händel, Bach, Mendelssohn, Wagner and modern composers.

The next recital will occur February 18. This will be the last recital until after Lent.

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Miss Bertha Kaderly, a new soprano, gave her introductory song recital in University Hall, Fine Arts Building, the evening of February 1, and was greeted with an audience of unusual size, composed largely of the intellectual, fashionable and musical element of Chicago. The well placed tones, good intonation and versatile conception given to the different selections only verified the favorable reports made by German critics. The program of this recital was given in a previous number of THE MUSICAL COURIER. The group of five songs by the composer and poet, Peter Cornelius, which, we understand, at this recital were sung in public for the first time, are exquisite lyric compositions of great value and interest. If there could be a choice for us in these we should say it was Miss Kaderly's interpretation of "Evening" and "Awakening." The full, rich quality of tone and declamatory powers were well demonstrated in the highly satisfactory manner in which Miss Kaderly gave Händel's recitative and aria: "Oh, That I on Wings Could Rise." Each number was heartily applauded, and as an encore Miss Kaderly gave Grieg's "Erstes Begegnen."

In this recital Miss Kaderly was assisted by the well-known musicians Theodore Spiering, violinist, and W. C.

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E. Seeböck, pianist. Mr. Spiering's execution of Bach's difficult Prelude and Fugue from First Sonata for violin alone was decidedly artistic. The encore, which Mr. Spiering kindly gave, Brahms' "Hungarian Dance," was also replete with beautiful melodies and technical difficulties for anyone less the artist.

Mr. Seeböck's style and delicate, brilliant touch are well known. He gave, with his usual facility, a Chopin Nocturne and two other numbers, which included one of his own compositions. As an encore he gave "Mozart's Portrait," an interesting work of his own composition.

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In honor of the late Queen of England, Victoria, memorial services were held in the Auditorium Sunday afternoon, February 3.

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A series of recitals that are of interest and doing much good are those given by Miss Jane Adams at the Hull House every Sunday afternoon at 4 o'clock. Miss Adams' motive in these concerts is to give those an opportunity of hearing good artists and music who otherwise would be deprived of that advantage. In giving the invitation recitals Sunday afternoon the object Miss Adams wishes to accomplish is to instill and cultivate a taste for the best in music, and to arrange a convenient time to attend for those who could not possibly leave their duties during the week. Different vocalists, and members of the Chicago Orchestra have appeared at these musicales. One of the best of the season was a song recital given by Miss Jeanette R. Holmes the last Sunday afternoon of the old year. The program composed of the following German, French, Italian and English songs seemed to be well appreciated by the audience.

Divinites du Styx.....Gluck
Lungi dal Caro Bene.....Old Italian
Mon Coeur s'Ouvre à la Voix (My Heart at Thy Sweet Voice).....Saint-Saëns
Sanctus Hostia.....Eder
Der Wanderer.....Schubert
Wohin.....Schubert
Daisies.....Hawley
Four-Leaf Clover.....Brownell
Bendemere's Stream.....Old Irish
Abide With Me.....Liddle
My Heart Is Weary.....Goring Thomas
Who'll Buy My Lavender? (in German).....

Miss Holmes, since her return from abroad, has only appeared at numerous private musicales and as soloist of the Ethical Culture Society, which has services every Sunday in Steinway Hall. A recital, however, which she contemplates giving in the near future will serve as a better introduction of this singer to Chicago.

Miss Holmes is a pupil of Sbriglia. During her residence in Vienna, as a student, she was frequently the soloist of St. Augustine Church, of that city. The "Sanctus Hostia," which she gave at this recital, served as an introduction of that work to Chicago.

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In Assembly Hall, Fine Arts Building, Tuesday, February 5, at 8 p. m., another pupil of Victor Heinze, Miss Hazel Harrison, a young lady of seventeen years, will give a piano recital composed of the following numbers:

Tannhäuser March.....Wagner-Liszt
Nocturne, op. 46, No. 2; op. 15, No. 2.....Chopin
Studies, op. 10, Nos. 3 and 7.....Chopin
Polonaise, op. 53.....Chopin
Elfentanz.....Sapellnikoff
Geschichten aus dem Wiener Walde.....Strauss-Schubert
Concerto in A minor.....Grieg

Miss Harrison is an exceptionally gifted young person, more so than usually falls to the lot of a teacher, her talents being of so high an order that she has every promise of being one of the great artists in the future. The program is one that would tax the abilities of any performer, and yet from the capabilities of this young girl, there will be no doubt of the artistic finish that will be given.

Last summer Mr. Slayton offered to sign with her for a two years' tour of the country, but it was considered advisa-

ble to not interrupt her studies, therefore choosing the better part in her musical studies—that of making haste slowly, and thereby better assured success professionally in the future.

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A concert for the benefit of the organ fund of the University Congregational Church, Madison avenue and Fifty-sixth street, will be given Thursday evening, February 7, 1901, at 8 o'clock.

The Jacobsohn Orchestra, S. E. Jacobsohn, director; C. L. Jenness, president; and Frederick U. Haines, pianist; Fred Itte, violinist; Miss Rosalie Jacobsohn, cellist, will furnish the entertainment.

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A recital of unusual merit was given the evening of February 5 at Kimball Recital Hall by Glenn D. Gunn, pianist, and Jan Van Oordt, violinist. Both of these talented young musicians are instructors at the American Conservatory. The program contained the following numbers:

Sonata in F, for piano and violin.....Beethoven
Jan Van Oordt and Glenn Dillard Gunn.
Toccata in G.....Bach
Rhapsodie, op. 76, No. 2.....Brahms
Caprice in E.....Paganini-Liszt
Adagio.....Mr. Gunn.
La Clochette.....Bruch
(Arranged by Jan Van Oordt.)
Mr. Van Oordt.
Impromptu, op. 36.....Chopin
Ballade in B minor.....Liszt
Mr. Gunn.
Aria.....Goldmark
Airs Russe.....Wieniawski
Mr. Van Oordt.
Miss Louise Robyn, accompanist.

◎ ▲ ◎

George Hamlin, tenor, and Sidney Biden, baritone, in their concert in University Hall, Fine Arts Building, the evening of February 7, will present a number of novelties in songs and duets which will greatly add to the interest of the evening. Among Mr. Hamlin's selections will be included a group of Sjögren's songs and also a number of Brahms' selections. It is said the songs by the Swedish composer, Sjögren, have never been presented in Chicago. As John Gustave Emil Sjögren are replete with tender sentiment and melodic harmony, the selections should prove agreeably entertaining as well as instructive. The "Seraglio Garden" is regarded as one of his best. Upon Mr. Biden's program will appear a number of songs by the young German composer, Hugo Bencker, which may not have been heard here before; at least they are not at all familiar. Mr. Biden having been a student of Robert Franz, of Germany, the group of that composer's songs, which he will also sing, should be given with a true rendition. Duets will be presented by Messrs. Hamlin and Biden from the works of Rubinstein, Schubert, Hildach and Goetz. Mrs. Edwin Lapham will appear as the accompanist for these artists—a fact which will not at all take from, but on the contrary add greatly to, the interest and enjoyment of the concert.

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At the elocution and physical culture entertainment given under the auspices of the Chicago Musical College, the afternoon of January 26, in the recital hall of the college building by pupils of Lillian Woodward Gunckel, the musical entertainment was given by Miss Elizabeth Peickert, Mrs. Eva J. Clementi, Mrs. Julia R. Gordon and Miss M. Louise McAllister.

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Wednesday, January 30, Mrs. Byron L. Smith, 2140 Prairie avenue, gave an enjoyable musical.

February 1 Mrs. L. A. Coonley-Ward also gave an entertaining musical.

The same evening a charity concert was given at the residence of Mrs. J. O. Twitchell, 3631 Grand boulevard, for the benefit of St. John's Home for Boys.

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The entertainment at Lincoln Hall, to be given by the choir of St. James' Episcopal Church, February 12, will be for the benefit of the choir encampment fund. It will be given by the choir and most of the evening will be occupied by the rendition of the "Mikado."

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A large audience was entertained at the Highland Park Club February 1 by Miss Mary Sprague, of Buena Park. Miss Sprague is a young lady of Chicago who has spent some time in Honolulu and has made a study of the music of the Islands, which is peculiarly sweet and simple. Her repertory consisted, upon this evening, of Hawaiian songs, many of which had been written by the Queen Liliuokalani. She accompanied herself on a native instrument, which much resembles a small guitar and is called a "ukelele." On February 2 she repeated her program at the Hinsdale Woman's Club.

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A sad and fatal accident occurred January 22, at the Young Women's Christian Association Building, to Miss Stella Thomas, of Burlington, Ia. Miss Thomas was the oldest daughter of Prof. S. O. Thomas, of that city, and came to Chicago to enter the Sherwood Musical College to complete her studies, taking up her residence in Association Building, where her death occurred through an elevator accident. Previous to her arrival in Chicago she had taught music in Burlington and completed a course in the Normal school, and was very prominent in musical and social circles of that city.

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Pedro T. Tinsley, the colored baritone and interpreter of the works of Samuel Coleridge Taylor, gave a recital Sunday afternoon, February 3, at the Grace Presbyterian Church, Thirty-fourth and Dearborn streets.

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Gilbert and Sullivan's "Trial by Jury," which was given by the choir of St. Paul's Episcopal Church Thursday evening, January 31, was a most successful affair. The Parish House, corner Fiftieth street and Madison avenue, where it was given, was well filled. In every way it proved a financial as well as a musical success.

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Miss Electa Gifford, the late prima donna of the Royal Opera of Amsterdam, Holland, and the recent prima donna soprano of New Orleans French Opera Company, has decided to leave the operatic field and devote her time exclusively to recital and concert work. After February 15 she contemplates a tour of the large cities of the North. We understand that she is under the management of Hannah & Hamlin. She will sing in Detroit in February and in her native city, Toledo, March 4. Our best wishes are extended to Miss Gifford for good success in this musical work which she has chosen.

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An important musical event which has been for some time under discussion and which received a public announcement within the last week, is that the Metropolitan Opera Company comes to Chicago for one week beginning April 22. To Milward Adams, of the Auditorium, we are indebted for this arrangement, as it was thought a week's engagement would prove alike profitable and of advantage to both public and singers.

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Friday evening of last week the Kenwood Club gave a concert. The Country Club, of Evanston, also gave a very successful minstrel entertainment the same evening.

Also on the same date Mrs. J. O. Twitchell, 3631 Grand boulevard, opened her house for a concert for the benefit

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of the St. John's Home for boys. She was assisted by friends, and the evening's entertainment was most successful.

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At a musical evening last week given at the home of Mrs. L. A. Cooley-Ward, 620 Division street, in honor of her daughter, Mrs. William Watkins Davis, of Louisville, the Madrigal Club sang Bergemian's Christmas music.

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The concert which served as an introduction to Chicago of Arthur M. Burton, which was given in Kimball Hall, January 30, was a most enjoyable affair. The four old Irish melodies, "Eva Toole," "Love at My Heart," "The Kerry Cow" and "Over Here," and also the old English song, "I Will Give You the Keys of Heaven," were particularly interesting.

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Mr. Gleason, of the Chicago Auditorium Conservatory, with all the duties that necessarily involve upon the head of a musical institution, still finds time to devote to composition, although not so much as his friends could wish. At present, in a leisurely way, he is at work upon a short work which will prove an agreeable acquisition to the other interesting works by this composer.

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Tuesday evening, at Kimball Hall, the annual concert of J. B. Corbett's Mandolin Orchestra was given under the auspices of the American Conservatory. The light mandolin music proved an agreeable diversion, the soloists giving fine selections and good renditions, and the ensemble playing was exceptionally good.

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The North Side Turner Hall concert of Sunday afternoon, January 27, had a fine and appreciative audience to listen to the soloists, Alfred S. Ely, baritone, and John Schon, basso. The orchestral selections given were: Overture, "La Gazza Ladra," Rossini; fantaisie from "Traviata," Verdi; overture, "Poet and Peasant," Suppe; the Strauss waltz, "Where the Citrons Bloom"; the march from "Fatinitza," and a descriptive piece, "The Forge in the Forest."

At North Side Turner Hall, Sunday, February 3, the orchestra, under Carl Bunge, gave a miscellaneous program, with Helen McLemore, soprano, and Carl Becker, violinist, as soloists.

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Mr. Waterous gave in University Hall, Fine Arts Building, as a farewell recital, a duet by Abt, with Mrs. Waterous, Flegier's "The Horn," the Händel "Honor and Arms," and the Cardinal's Song from "The Jewess." The assisting talent was Mrs. Waterous, Mrs. Schmidt and Messrs. Seeboeck, Newton and Kuhn.

Mr. Waterous contemplates spending some time in study while in Europe.

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Evening of January 31, Miss Helen Snow, 205 Goethe street, gave a musical which was very much enjoyed. Among those who contributed to the evening's entertainment were the vocalists Mr. Inham and Mr. Devoll.

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Whitney Mockridge has been engaged as teacher in the Sherwood Music School in the Fine Arts Building. Mr. Mockridge is now on a successful concert tour throughout the large cities of the Northwest. It is expected that he will give a recital in March, before beginning his teaching.

A "Persian Garden" Quartet.

VA GARDNER COLEMAN, soprano; Mrs. Jocelyn Horne, contralto; George W. Jenkins, tenor, and Lyman Ward, bass, constituted the solo quartet which gave this work last week at the Probst residence, Englewood, N. J., with Pianist F. W. Riesberg.

THE MUSICAL COURIER takes pleasure in presenting this quartet, inasmuch as it represents a most harmonious and well balanced ensemble. Each artist is an excellent soloist, but at the same time musician enough to sink the individuality in the quartet as a whole.

The opening tenor solo, "Before the Phantom," showed the stuff of which Jenkins is made, and his "Iram Indeed

has abundant technic, sympathy with the soloist and musically judgment, added to ripe experience in this specialty. In the "Persian Garden" all these qualities are needed to bring out its beauty.

Guilmant Organ School Reception.

A RECEPTION in honor of pupils of the Guilmant Organ School was given by William C. Carl and Miss Carl at their residence, 34 West Twelfth street, on the evening of January 24.

Among those present were Mrs. A. B. Felgemaker and Miss Felgemaker, of Erie, Pa.; Miss Duffield, Mr. and Mrs. Van Wagoner, Mr. and Mrs. H. E. S. Wilson, Daniel Lang, the Misses Low, Miss Lauretta Fay Barnaby, Mr.



GEO. W. JENKINS,
Tenor.



MRS. JOCELYN HORNE,
Contralto.



eva GARDNER COLEMAN,
Soprano.



LYMAN WARD,
Bass.

"Is Gone" heightened the impression. The duet with the soprano, "A Book of Verses," was sung with great expression, and much unity; then "Alas! That Spring Should Vanish With the Rose," and "Ah! Moon of My Delight," all these showed Jenkins in the best possible light. A great voice has this man.

Mrs. Horne's singing of the second solo, "Ah! Not a Drop," created a stir by reason of her soulful singing, and "I Sometimes Think That Never Blows So Red" was indeed full of tenderest expression. The following alto solo, ending "Waste Not Your Hour," was listened to with great attention, and was sung most dramatically.

Basso Ward, least known of these singers, at once proved his right to such good company by his first solo, "Myself When Young," which caused a stir, followed by enthusiastic applause. The ease of his vocal delivery and the sonority of the organ are remarkable—indeed, this young fellow's future will well bear watching. Impressive was "As Then the Tulip," and when he sang about the "Angel of the Darker Drink, Death," he was given most flattering attention. He is a pupil of Mrs. Horne.

Eva Gardner Coleman is known as a brilliant young concert singer of pleasing presence, and on this occasion she found many new admirers. Her important solo, "I Sent My Soul," ending with the famous high C, created instant impression, the audience evidently realizing that here was a singer far out of the ordinary. She, too, received flattering applause—in this the individual soloists shared, in truth. The quartets all went well together, and Mrs. Horne is to be felicitated on her judgment in the selecting of such a well balanced group of singers.

Certainly, however, this singing is enhanced by the superior pianism of F. W. Riesberg, the accompanist. He

Kent, Henry E. Schweitzer, R. C. Laymon, Miss Holmes, William Crawford, Mrs. Fletcher, Miss Florence Carl, Frederick Henry Carl, Miss Leining, Hugh Ferguson Pollock and Frederick Blakeman.

An admirable musical program was contributed by Mrs. Mary Elizabeth Cheney, the Welsh soprano; Miss Kate Percy Douglas, soprano; Mrs. Axel C. Hallbeck, Mrs. Ellen Fletcher Caples, Miss Kathrin Vreeland, Edward W. Gray, tenor, and Mrs. Gertrude Elizabeth McKellar and Miss Frances P. Jones, pianists.

The event succeeded a creditable recital given on the afternoon of the same day by the following students of the Guilmant Organ School: Miss Margaret B. Low (Bayonne, N. J.), Henry E. Schweitzer (Bethlehem, Pa.), Mrs. Gertrude E. McKellar (Bradford, Pa.), Daniel Lang (New York), and Miss Ruth Wallace (New York).

Hadden Alexander Students' Musicales.

Mrs. Hadden Alexander invited a large number of people to her studios in Carnegie Hall, on Monday evening last, the occasion being a musical given by her pupils. It was a great pleasure to hear the pupils play, the pieces for eight hands on two pianos exciting enthusiasm. Mrs. Alexander and Harry Briggs played a Rubinstein Concerto for piano and orchestra, Mr. Briggs taking the solo, and Mrs. Alexander the orchestral part. It was splendidly done, and reflected great credit upon the thoroughness of Mrs. Alexander's work, as exemplified in the playing of her star pupil, Mr. Briggs. Vocal contributions were given by four of Francis Fischer Powers' most talented pupils: Miss Florence Levi, Miss Annie Welling, Mrs. Sherman Stanley and Miss Mary Lansing, and their efforts added very materially to the success of the evening.

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ST. LOUIS, February 1, 1901.

HE week just closing has been one of great interest in musical affairs. Not only have there been some excellent concerts on the list, but the rumored dissolution of the Choral-Symphony Society has been under constant discussion with musicians and music lovers. The concerts have been of a very high order and it would be delightful indeed could the St. Louis public have such entertainments with regularity each week.

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On Monday evening, January 28, at the Odéon, Mme. Teresa Carreño gave one of the most delightful and instructive piano recitals given in this city for some time. She proved herself worthy of the great reputation which she has gained by her art and her great merit. A fairly good audience assembled to hear her, and she was encored enthusiastically and repeatedly recalled after all of her numbers.

Mme. Carreño's program was as follows:

Fantaisie in C minor.....	Mozart
Sonata, op. 31, No. 3.....	Beethoven
Nocturne, op. 63, No. 1.....	Chopin
Barcarolle.....	Chopin
Etude, A flat.....	Chopin
Scherzo, op. 31.....	Chopin
Fantaisie in C major.....	Schumann
Lei Mir Gegrüßt.....	Schubert-Liszt
Du Bist Die Ruh.....	Schubert-Liszt
Stämmen von Shakespeare.....	Schubert-Liszt
Erkönig.....	Schubert-Liszt

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On Tuesday evening, January 29, at the Odéon, the Apollo Club gave the second concert of the season, and the audience, which assembled in spite of the bad weather, filled the Odéon nearly full, and proved the unfailing popularity of this excellent organization. The concert was the best the club has given for a long time, the work of the chorus being better than has been heard for years. The soloists were also very capable, and while not as good as some of the former soloists brought here by the club, nevertheless their playing was greatly enjoyed and cordially applauded. Hugo Becker, the famous violoncellist, of Berlin, and Ossip Gabrilowitsch, pianist, of Russia, assisted the club in giving the concert.

The program was as follows:

Vocal Waltz.....	Bullard
Adagio and Allegro.....	Bocherini

Mr. Becker.

The Testament, op. 93, No. 1.....	Marschner
Water Lily, Gavotte.....	Karl Linders
Ballade, G minor, op. 23.....	Apollon Club
Mr. Gabrilowitsch.....	Chopin
Cantabile.....	Cui
Menuetto.....	Becker
Perpetuum Mobile.....	Fitzthenhagen
Mr. Becker.....	Mr. Becker
On the Sea, op. 92, No. 4.....	Dudley Buck
Apollo Club.....	Apollo Club
Gavotte, D minor.....	Gabrilowitsch
Romance, F sharp major.....	Schumann
Hungarian Rhapsodie No. 8.....	Liszt
Mr. Gabrilowitsch.....	Mr. Gabrilowitsch
Off in the Still Night.....	Moore
Apollo Club.....	Apollo Club

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The work of the club was on a much surer basis than at the last concert, showing the good results of hard and earnest work. There were no "breaks" to speak of, and the club felt a certain confidence about their work that wrought an excellent effect. The best thing of the evening was perhaps the dainty "Water Lily" song, which, though better suited to women's voices than men's, was rendered in a most charming and dainty manner.

Hugo Becker, the cellist, is a good artist. His best number was the Menuetto by himself. He played this with more effect than any of the others.

Ossip Gabrilowitsch has a dreamy way of interpreting music which is very beautiful and artistic. He produces a wonderful singing tone on the piano and has considerable technic.

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The pupils of Mrs. Nellie Allen-Hessenbruch, assisted by Mrs. Bertha Winslow-Fitch, soprano, gave a very delightful piano recital at Henneman's Hall, on Olive street, Saturday evening, January 26. Mrs. Hessenbruch is to be congratulated on the marked skill in interpretation and technic which her pupils have acquired, and it can be predicted that many of these young musicians will be heard of before many years have gone by. Mrs. Hessenbruch gave two numbers herself, "Shadow Dance," MacDowell, and Octave Etude, Godard.

Mrs. Fitch, who is a well-known soprano in this city, sang Nevin's "My Rosary," Becker's "Springtide" and Giorza's "Nevada Star."

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It is a great pleasure to be able to record that the Choral-Symphony Society have settled the financial difficulty in which they found themselves last week, and have determined to go on with the concerts for this season and

with those indefinitely to come. A guarantee fund has been raised and the society will be on a surer footing from now on than it has been for some time. It is sincerely hoped that this organization, which has been in existence for so many years and has done more for music in this city than any other club or society, will meet with better success in the years to come.

The next concert will take place on Thursday evening, February 7, at the Odéon. It will be an oratorio program and Haydn's "Creation" will be given. Mrs. Mamie Hissem De Moss, soprano; Wm. H. Rieger, tenor; Ericsson Bushnell, bass, and Charles Galloway, organist, will be the soloists.

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The Castle Square Opera Company has given an excellent week of "Romeo and Juliet," Gounod's beautiful and inspiring opera. Gilbert and Sullivan's "Patience" will be given next week.

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Alfred G. Robyn's organ recital at the Odéon last Sunday afternoon was one of the best he has given this season.

ROCKWELL S. BRANK.

Mary Munchhoff in Leipsic.

[BY CABLE.]

LEIPSIC, February 1, 1901.

MARY MUNCHHOFF had a great success here last night in Gewandhaus concert. KRANICH.

Baernstein's Ovation in Detroit.

JOSEPH S. BAERNSTEIN was the soloist at the second concert of the Detroit Symphony Orchestra, January 25, and this made his third appearance with this orchestra within a year. After his first number, "Vulcan's Song," from Gounod's "Philemon and Baucis," he was recalled with enthusiasm, and he responded with the stirring bass solo from "The Messiah," with orchestra, "Why Do the Nations." After his second number, which was a group of five songs, one of which he had to repeat ("The Sweetest Flower that Blows," by Van der Stucken), he received a perfect ovation. After bowing his acknowledgments many times, he sang "The Calf of Gold," from Gounod's "Faust." This set the audience wild, and the house rang with applause for many minutes while Baernstein traveled back and forth many times bowing, but there was no let up; the orchestra gathered their instruments to continue the program, but nothing would do—Baernstein had to sing again, and this time it was the "Two Grenadiers," by Schumann. Again applause broke forth, and, although Director Kalsow had rapped for the orchestra's attention, he could not begin, and he was forced to ask Mr. Baernstein who had been coming repeatedly and bowing to the audience, to sing again. He sang "Off to Philadelphia," and even then it looked as though this had been his first number, as by now all through the house arose shouts of "Bravo," "More," &c. After many more bows he was forced to sing again, and the audience took the hint from the song, as it begins with the words "O, This Is My Departing Time."

There seems to be no one who visits Detroit who can fill the house and arouse such enthusiasm as this young basso, and with each appearance his popularity seems to grow.

A year ago Baernstein was unknown to the Detroit music lover, but to-day, when matters of art are spoken of and perfection of vocal art, Baernstein seems to be the point of perfection from which all comparisons are made.

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THERE is a Western composer who will make a song for you at the modest rate of \$1.50. We know of some Eastern composers whose songs are not worth even a third of that amount!

PADEREWSKI'S opera, "Manru"—not "Mauru"—has been accepted by the Court Theatre of Dresden, and will be produced in that city next May, under Schuch's direction.

T. GILBERT WEBB, the music critic of the London Standard, has opened a lively column devoted to music and musicians in the Referee, of London. The column is signed "Lancelot."

A DELINA PATTI cables THE MUSICAL COURIER: "Statement not true. PATTI-CEDARSTROM." This refers to our cabled inquiry as to the truth of the story going the rounds that Patti was to return here next season.

IT is pleasing if "negative" news that Fanchon Thompson, the greatest of all advertised Carmens, paid her photographer's bill before she sailed for Paris last week. What an artist will Fanchon be when she reaches her heavenly mansion!

THE United Singers of Brooklyn, at a meeting held last Sunday, accepted the resignations of six of the fourteen societies that have decided to withdraw. An effort will be made to have eight of the societies reconsider their determination to leave the union. As THE MUSICAL COURIER has previously stated, these disagreements are the result of the mismanagement of the Saengerfest held in Brooklyn last summer, and it is all another example of "sowing the wind and reaping the whirlwind."

LEOPOLD GODOWSKY, who returned from his triumphs in Berlin last week, is now on the Pacific Coast playing a series of engagements. It must be a matter of great pride to all Americans that this pianist, who is identified so closely with our musical interests here, scored such remarkable success in the ultra-critical capital of Germany. Mr. Godowsky has had many engagements offered to him in Europe, and he will, upon the completion of his American tour here in March or April, immediately return to Europe, remaining there several years.

MUSICIANS BORN IN FEBRUARY.

FEBRUARY, the month of the amethyst, St. Valentine, leap year divisions; the month dear to all patriotic American hearts, because both Washington and Lincoln claim it as their natal month, opens, according to the laws of astrology, with the sign Aquarius still ruling the destinies of all persons born from the 1st to the 20th inst. With the beginning of February 20 or thereabouts, the astrological sign Pisces is ushered in, and the native born at that time will, according to the wisdom of the "Seers," partake of characteristics totally unlike the Aquarius persons, and a hasty glance at the birthdays of great musicians born in the month of February would seem to confirm this statement. Certainly, no two musicians, i. e., no two men, could be more unlike than Mendelssohn and Händel, the former born February 3 and the latter February 23. Chopin was born February 22 (Washington's Birthday). Other composers, whose works do live after them, born in the month of February include Henry Charles Litoff (February 6) 1818, died (August 6) 1891; Johann Ladislaus Dussek, born (February 9) 1761, died (March 20) 1812; Albert Kéler-Béla, born (February 13) 1820, died (November 20) 1882; Michael Praetorius, born (February 15) 1571, died on his birthday in 1621; Luigi Boccherini, born (February 19) 1743, died (May 28) 1805; Henri Vieuxtemps, born (February 20) 1820, died (June 6) 1881; Carl Czerny, born (February 20) 1791, died (July 15) 1857; Niels Wilhelm Gade, born (February 22) 1809, died (October 17) 1849; Gioachino Antonio Rossini, born in leap year (February 29) 1792, died November 13) 1868.

Adelina Patti was born at Madrid February 10, 1843, and this youngest looking woman for her years will celebrate next Sunday her fifty-eighth birthday. Ole Bornemann Bull was born at Bergen, Norway, February 5, 1810, and passed away near his old home August 17, 1880. There are plenty of persons, with long memories, who do not hesitate to declare now that the Norwegian was not a great violinist, but, then, let his soul rest in peace! Arrigo Boito, the composer of "Mephistopheles," was born at Padua, February 14, 1842, and when last heard from was still very much alive.

The writers who have devoted years to the study and research of the old Eastern science of astrology have ascribed "soul" and "memory" as the higher attributes of all persons born under the sign Aquarius. The Aquarius individual is credited by the astrologers with astonishing readiness to absorb information from every source, and that without hard study. Here, again, there is a musical truth for those who recall with what ease Schubert and Mendelssohn composed. Schubert was born January 31, also under Aquarius, that sign prevailing from January 20 to February 20. Allowing for the difference of station and wealth, there was a remarkable similarity in the personal traits of Schubert and Mendelssohn, and both of these gifted musicians died young. The more human characteristics of Aquarius people are said to be family pride, anxiety over investments, the habit of procrastinating, and a tendency to brag, but we are assured that these people can overcome all these faults by cultivating their higher attributes, which are remarkable when understood. With Aquarius, head sign of the Air Triad, linked at the outgoing point with Pisces, the farther end of the Water Triad, something is bound to happen; that is, according to the astrological predictions, and we who are casually viewing the musical side of the science realize that something did happen when Chopin and Händel were born. The difference in their styles of composition may be explained by the different centuries in which they were born, but that both were men with natures not easy to comprehend has been made clear to us by their biographers. It is always the case with people born on the "Cusp," partaking as they do of two signs, a combination often of hostile elements.

Poor, dear, lazy Rossini! No wonder the composer of "The Barber" and "William Tell" hated work as we are told the devil hates holy water. Rossini was born in leap year, February 29, 1792. He only had a birthday every four years. While he wrote the score for "The Barber" in less than three weeks, he passed the last twenty-six years of his life upon this earth in luxurious idleness at Passy, the Parisian suburb. The "Stabat Mater," completed in 1842, was Rossini's last work, and, although in full possession of his faculties, he never composed another work, and he lived on until 1868. Rossini was born in full influence of the sign Pisces. After February 26 Aquarius no longer holds sway. The astrologers tell us Pisces people, in fact, all persons born in the watery domain, are not naturally inclined to labor. This tendency to shirk work is attributed to native restlessness, a strong love of ease and desire for novelty. But as we remarked last month in a brief review of "Musicians Born in January," it is a big subject, and the pros and cons must be well considered by all who dip into the mysteries of astrology.

THE FOREIGN OPERA.

ITS FINAL DOOM.

THE strength of a principle is in the consciousness of its right, and the very fact that a principle conceives this within itself makes it impervious to all assault. When, years ago, THE MUSICAL COURIER, in the interests of American musical development, decided to sacrifice every commercial prospect for the purpose of asserting and insisting upon the natural rights of the musical people and the musical interests of the country, the step was taken in response to a principle that was already insisting upon recognition, awaiting merely for a mouthpiece to give it universal utterance. There is absolutely no credit whatever due to THE MUSICAL COURIER for the position it took in the premises; it was merely exercising its logical function of stating what the American musical public compelled it to think and recognize. The people were then already tired and disgusted with the pretense proposed and maintained by the Foreign opera scheme to the effect that it was conducted for the good of music here; the musical people felt and knew that Foreign opera in this country signified merely and only just so much money in the pockets of those who could get it and hold it no matter how or under what conditions.

Grau! Why, Mr. Grau was and is merely symbolical of the character of the infamous periodical foreign invasion that robs the American native musical talent of its hope and its future to benefit a "gang" (yes, let us use the word) of foreign hybrids under the false pretense that they represent musical or operatic art. Mr. Grau is as much a victim as most any American singer or musician; he is also a sacrifice. For years past he has been laboring to acquire a reputation as an operatic manager, whose name was to be identified with success, and yet at the very outset, due to the very causes that are still at work, his firm failed and his name was drawn into the controversy of bankruptcy. He fought to regain position; he struggled hard in the West to defeat the natural prejudices of the people against the criminal and omnivorous waste of money involved in the high salary scandal, and he fought here in the East and with skill he averted difficulties most men would fear to face, and today he sees, as others have seen with him, that opera under Foreign auspices is doomed to death and decay, just as it was under Maretz, De Vivo, Neuendorff, Strakosch, Mapleson and Abbey.

The personality is not in evidence. It is not a question of Grau or Jones or Smithkins. It is a principle. The people of this country reject opera under Foreign auspices because it has been and is a fraud and an imposition under the guise of which millions of dollars are paid out to foreign singers under a peculiar underhand arrangement through which their names are exploited with hypocritical purpose in order to impress the public with a value that does not exist.

The name of Art is prostituted to further the project, and in time a huge advertising engine is created and manipulated to cajole and fool the public. This is the general outline. The singers who receive one thousand dollars here for a given reason get one hundred dollars for the very same work and reason in Europe. It is an infamous, swin-

dling game, and the people of the Union have gauged it and have refused to countenance it.

Mr. Grau just at present happens to be the victim of the scheme because he inherited it, but whether it be Grau or anybody else the scheme is and necessarily must be a failure, because it is corrupt in the core and because the people are conscious of its rottenness. Whether it continues or not is not the question at this moment, because its continuance can never lead to success. It will always thwart and dwarf our native effort in music until we banish it permanently.

The world at large, and particularly the world of America, is not solicitous regarding Mr. Grau's profits or the profits of any opera manager. Who cares whether Mr. Grau makes \$40,000 a season or loses \$20,000 a season; but the musical people of this country are anxious to know how much longer this cancer will remain in the body musical. That is the point. Even the wealthy opera patrons are sufficiently patriotic not to permit their seats to remain unsold when they do not use them, for they take advantage of opportunities to dispose of them, having been trained to speculate in opera seats by the various managers themselves. The American musicians as a body never attend the foreign opera. Here in New York a few musicians alternate in attendance, but the bulk of musicians of America never care to listen to "star" performances, because a "star" performance is not musical and cannot be artistic, no matter how great the star or stars may be.

We have pointed out with unerring frequency that the "star" system is not only an imposition but that it is suicidal, that it is self-destructive and that it must cease with the influence of the "stars." Here we have it this very day. The whole Metropolitan opera system depends upon the notions, the health or the opportunities of a "star." Is that a permanent artistic investment? Certainly it is not a safe commercial or financial investment. Here in our blessed America no capitalists would invest their money in an enterprise depending entirely and absolutely upon one human life, with all the contingencies and emergencies possible to destroy or place it *hors du combat*.

The manager apologizes—each and every manager apologizes—for the high salaries paid to the foreign singers, and hides behind the paltry excuse that these enormous sums must be paid if these singers are to come here. Is there an honest man who would hesitate when the suggestion is proposed to him that he might fail by paying such inordinate salaries? Cannot Mr. Grau come before the public and explain the case, and would not the American, particularly the American public sustain him? He would have compelled THE MUSICAL COURIER to applaud him had he publicly declared the impossibility of solvency under a system that enriches periodically a lot of foreign singers at the expense of Art, of Music and of public business morality, for it is against ethics to pay people salaries in the name of an institution when the financial success of the institution becomes imperilled through such compacts and contracts.

Some Daily Papers.

What has been said by the daily papers on this subject is now, at last, in accordance with what this paper has been uttering for more than five

years. We reprint in another column an editorial from the New York *Herald* which reads like one of our old editorials, and some remarks from the *Evening Post* that read like MUSICAL COURIER phrases. It will not take much more time for the daily papers as a body to recognize the fearful evil this Foreign Opera Scheme represents and the direct injury it does to music and musicians in this country.

One side alone shows how seriously it affects our people here. The salaries paid to the foreign singers are so excessive that the opera management must seek some means to make money out of the opera singers outside of opera, and in consequence Sunday night concerts are given, members of the company singing. These concerts are not sacred; they are secular concerts nearly all of them, but they prevent our own musicians from giving genuine sacred concerts. No one can compete with the opera management in giving Sunday night concerts, because the foreign opera singers are by contract compelled to sing in them to equalize the fearfully high salaries they get for their opera performances. The daily press should learn why no great sacred choral musical work can ever be heard here. It is due to the destructive Sunday night secular concert scheme under the opera management.

Moreover, these overpaid singers are leased by the opera management to sing at festivals and in concerts, and the price they receive is divided between them and the management. These foreign opera singers are therefore used to kill off all chances of our own native and resident singers to come before the public and develop as concert singers. Our girls can go into the Department Stores and become sales-ladies and our young men of musical talent may as well become baseball players or barbers on limited trains. There is absolutely no opportunities for these Americans so long as the foreign opera singers are cast against them, with the daily papers constantly boozing them free of charge, while no American musician can be mentioned unless he becomes an advertiser—a good business proposition were it not applied unequally to the disadvantage of the American.

Furthermore, not one of these foreign opera singers will ever sing a song composed by an American; it is with disdain and active contempt fearlessly expressed that they look upon any musical work composed in this country. As long as we cannot hear our own works we shall remain ignorant of their value, and we can never hear them while American musical life is controlled by a lot of foreign opera singers who are here temporarily merely to get all the money within reach, ignoring at all times all that affects the future of American musical development. The daily press until now has continually indorsed the scheme, and yet it cannot save it from annihilation, simply because it is destroyed by the greater force of public opinion, which inherently opposes whatever represents antagonism to national development.

The Performances.

The star system prevents opera from becoming an artistic unity, which it must be to be opera. The unit at the Metropolitan is the star and not the work—the opera, which is another word for work. Mr. Grau was not strong enough to prevent the stars

from driving him to the last limit, although Jean de Reszké, great star as he is or has been made, cannot insure the success of the season. The people refuse to support even the stars, which is a logical outcome of centering the performances upon them. The people cannot afford to do so at the ruinous prices charged, and the millionaires take no personal interest in either opera or star. They know that at a nod from a society leader the whole social function might be transferred to the vaudeville, which is so much in evidence at the private homes of the millionaires, being more suited to American ideas of entertainment than arias sung in mysterious tongues. The millionaires are merely following the behests of a few society leaders and hardly remember the names of the operas given.

The performances cannot be artistic because, as already said, there can be no artistic unity—the first law of opera, particularly the modern opera and music drama. Everything is subordinated to the stars, and that ends unity. The results are always barren of artistic effect and indeed such a thing is unlooked for at the Metropolitan. The people who go to hear this or that singer or cast and not this or that opera. Change the cast and the people will demand a return of the money, the opera itself being inconsequential. Such is the result of education. Stop these stars and the opera ceases, and now it appears as if it is to cease, even with the stars. Why? The people want new stars. Not new operas, but new stars. The foreign opera scheme always booms the stars, never the opera.

There are many performances given at the Metropolitan Opera House that would never be tolerated in small cities of central Europe outside of France, and even in France—in cities like Marseilles, Bordeaux, Lyons, the audiences would not permit the performances to go on. This season Mr. Grau replaced a director like Paur by putting Walter Damrosch at the desk for the important works after various musical fiascos during 15 years past have repeatedly shown that no matter what his other gifts may be Mr. Damrosch is not an orchestral or operatic conductor. It is simply a mistaken vocation, and yet our musical life must suffer from it, as if other difficulties were not already sufficient to make the future of music here hopeless. It seems as if the Damrosches must be saddled on New York's musical life no matter what the past record shows, no matter how ineffectual past efforts to float their projects have been. And this is not asserting that Walter Damrosch is not a good musician; on the contrary, he is an accomplished musician, but he is not a conductor except for open air concerts such as he gave in one of the parks of Philadelphia some seasons ago. Such programs amid such pleasant and sympathetic environment can be made interesting by him, but as to symphonies and operas—well, musical New York knows all about this story.

It is therefore impossible to secure an artistic season with this foreign opera system. It cannot be done, and Mr. Grau may be wise in suspending the opera for a season or two. We are afraid that he does not appreciate the philosophy of the operatic question, and this may be due to the fact that he is not an artistic mentor and from a musical point of view is disqualified, for he knows nothing of music. Certainly his business judgment cannot be relied upon when we examine that record ever since his name is associated with opera ventures. He is

honest, but he risks too much. He means to do the proper thing, but he is not endowed with the strength requisite to meet the issue. Mental fibre is lacking and he has no confidence in opera as a source of public entertainment and education. He must rely too much on the advice of the very people to whom he pays salaries instead of having the strength and the character based upon knowledge of the subject to guide and control them and regulate their functions. In short, Mr. Grau is frequently helpless.

When he steps before the public as he does to-day and finally admits all that THE MUSICAL COURIER has been claiming, even in his own interests, there is reason to hope that enlightenment has overcome him and that he realizes with us that the system is to blame and not he. He has assumed all along that THE MUSICAL COURIER has been opposed to Grau, and with this mistake as a premise he naturally reached a false conclusion, for it was not Grau, but the manager of a foreign scheme which is operating on misleading lines that found this paper in opposition, and that opposition represented healthy public sentiment, as we now recognize, for the press and the people have joined our standard, proclaiming with us that the Foreign High Salary Crime must cease and that we must have opera in New York and not stars. For such a purpose we need not a star manager, but an artistic manager, whose knows the difference between Mozart and Verdi, between Meyerbeer and Wagner, and between the romantic and the classical schools, and who can on the strength of his own judgment make the necessary decisions.

Mr. Grau cannot be expected to trouble himself with such matters, and as for the financial division of the scheme, it could be put into the hands of a man whose business reputation would be a guarantee that he would refuse to pay to foreign singers twice, thrice, five and six times as much as they get in Europe, while his patriotism would prevent him from using the scheme to destroy American music and musicians.

Opera can be made a success in New York, but not a vicious foreign speculation conducted by people living abroad, who merely look upon this community as a cow good for so much milk every season. In truth the people of this big town should be heartily ashamed of themselves for having permitted this bold and audacious speculation of a handful of foreigners to exist as long as it has. There is not a single argument to be made in its favor. It is doomed to failure; it must be banished because it is not in consonance with the artistic development of the nation. As an institution foreign opera in America is a decrepid, forsaken fraud and it cannot be sustained. A man like Mr. Grau should long since have foreseen that this system which had already undermined many others here would make no exception in his case, but would victimize him with as much indifference as it did his predecessors. In the hands of such a fierce fraud as the Foreign Opera System more competent men than Mr. Grau had to admit the impossibility of continuing on the present basis. He should have joined the people by joining forces with THE MUSICAL COURIER, and then the brazen demands of the Foreign Horde could have been successfully met by him. When he viewed our campaign as a personal question he made the greatest of all errors, for it drove him into sup-

porting the very policy which he in his own interests should have opposed. He placed himself in the ranks of the High Salary singers, and sooner or later he was sure to be devoured by them.

"TOSCA" AT THE OPERA.

PUCCINI'S "Tosca," a "melodrama" in three acts, was sung for the first time in this country last Monday night at the Metropolitan Opera House. The work was produced about a year ago in Rome. Its success carried it to other Italian cities, and finally to London, where it was given at Covent Garden with De Lucia, Scotti and Ternina in the cast. So well received was it that it was thrice repeated. The book—a very well made one—was done by Illica and Giacosa, old hands at the business. They took the famous Sardou play "La Tosca," lopped off the article in the title, boiled down the five acts into three, and added at least two situations, against the wish of the French dramatist. Bernhardt and the late Fanny Davenport have made familiar to us the Roman opera singer beloved of Cavardossi, the painter. The condensation of the various scenes are extremely effective in the libretto, and Puccini has provided some very clever, if not highly original, music.

The tendency to subordinate music to action has been a steadily growing one in the works of the Neo-Italian school. The play is paramount, and Wagner's theories are carried to an extreme, to an absurd reduction, that would make him smile were he alive. For that reason Puccini calls his version a "melodrama," and by that title the piece must be judged; for "Tosca" is not opera, music drama or opera comique—it is a play, the interest and action of which are heightened by the aid of dramatic music.

The first scene shows us the Church of Saint Andrea alla Valle, in Rome, A. D. 1800. Angelotti, a political fugitive, who has escaped from the fortress of St. Angelo, enters. He conceals himself before the sacristan follows him. Then Cavardossi, the painter, appears. He is at work on a holy picture. To him the fugitive reveals himself after the sacristan is sent away, and is aided in his preparations for flight. The entrance of Tosca, the favorite Roman opera singer, enamored of Cavardossi, at once recalls Sardou. A scene of pouting jealousy and endearment follows. She is got rid of, for the artist is concerned about the concealed prisoner. Food is given him, when the booming of the cannon from the fortress announces his escape. Scarpia, chief of police—cruel, lustful Scarpia—appears. He suspects Cavardossi, and being in love with Tosca, who has returned, he plays upon her jealous feelings by showing her a fan discovered in an adjoining chapel. The finale is very imposing. To the ringing of bells, cannon firing, a chanting choir, Scarpia declaims his passion with relapses into hypocritical piety. The sacristan has some pretty music, and there is a love duo of interest. All set musical situations are avoided and the concerted numbers almost banished. As there is little *melos*, Puccini employs a species of rapid *parlando*, and knows well how to handle a crowd. The death motive is the theme most in evidence in the score during this act, an ugly dissonance. There is no attempt at organic development of motives in the Wagnerian sense. Each character has its label, and this label appears and reappears throughout with little attempt at structural alteration. Speed is the only desideratum.

Even a man of lesser musical ability than Puccini could have made an effect in act two. Scarpia is discovered at table. Through the window on another floor of the palace floats the music of the Queen's concert, at which Tosca is singing. Cavardossi is brought in, charged with conniving at the escape of a political prisoner. He refuses to re-

veal the hiding place of Angelotti, and is put to the torture. Tosca is forced to hear his groans. The situation is horrible, though not so horrible as in the play, for Puccini's melodramatic music rather conventionalizes this cruel episode. Cavardossi is taken away to be shot after Tosca tells of Angelotti's secret hiding place. What follows is very dramatic, or melodramatic. The woman chased about the apartment promises Scarpia her favor, and he proceeds to write out a passport for the lovers. Then comes the familiar Bernhardt "business." The brutal wretch is stabbed with a knife picked up from the table, and his dead body lighted to ignominious death by candles. Ternina is superb in this scene.

Act three is an anti-climax. There is some doleful droning by a shepherd "off stage" to give atmosphere, we suppose, and, contrary to the play, the lovers meet, after Cavardossi—who is sentenced to be shot—sings a doleful tenor solo. Tosca tells him to simulate death, for the dead Scarpia had promised her a mock execution. They sing a long duo, and the execution takes place. But, as our readers are aware, the vengeful Scarpia had not given the instructions he promised. So Cavardossi is killed, and this affords Ternina an opportunity for some tragic acting. She is wonderful in the part, particularly if her Isolde is considered. She sings and acts as if she had been raised on the melodramatic terrors of Italian opera. Scotti, as Scarpia, was in a role that suited him exactly. He also sang very well. Gilibert was a jolly sexton—his original part—and Cremonini was a shadowy Cavardossi. Dufriche made an excellent fugitive. As a whole, the music is sketchy, often trivial, never original, but full of vivacity, dramatic force and well scored. The chief fault is the lack of vivid characterization. Scarpia and Tosca's music would fit almost any of the characters of latter day Italian operas. The production was a worthy one, the church set being the richest. Act two was hardly in good taste; but there was effective lighting in the last act. Mancinelli conducted.

THE following paragraph appeared in the London *Daily News*:

"A French paper gives what purports to be a list of salaries paid by Mr. Grau to his operatic artists in New York. The sums quoted may at any rate be accepted as the fees which the singers would like to receive. They run:

"M. Jean de Reszké, £490 a night for forty performances; Madame Melba, £240, and Madame Ternina, £200 nightly; Madame Nordica, £12,000 for the season; M. Van Dyck, £200; M. Edouard de Reszké, £140; Signor Scotti, £100 a night."

"No such fees are, or probably could be, paid in London. The highest sum ever received by an artist at Covent Garden was, we believe, by Madame Patti, who was paid by Sir Augustus Harris £3,000 for six representations. And it is further said that, after she had paid for her new costumes, for the alterations to her jewels (£50,000 worth of which were taken out of their settings and sewn on to a bodice for 'La Traviata'), and so forth, Madame Patti found herself out of pocket by the transaction."

Observe the subtle "would like to receive" of Percy Tompkins!

"THE ideal love for an extraordinary and over-developed genius is undoubtedly that which the great Beethoven got when he married his cook." Thus is musical history rewritten by the *Evening Journal*! Beethoven never married his cook. Beethoven never married at all. Goethe married Christine Vulpius. Perhaps the editorial writer quoted from may have meant Goethe. Always verify quotations!



Brahma.

If the red slayer thinks he slays,
Or if the slain think he is slain,
They know not well the subtle ways
I keep, and pass, and turn again.

Far or forgot to me is near;
Shadow and sunlight are the same;
The vanished gods to me appear;
And one to me are shame and fame.

They reckon ill who leave me out;
When me they fly, I am the wings;
I am the doubter and the doubt;
And I the hymn the Brahmin sings.

The strong gods pine for my abode,
And pine in vain the sacred Seven;
But thou, meek lover of the good!
Find me, and turn thy back on heaven.

FRIEDRICH NIETZSCHE'S GESAMMELTE BRIEFE. Erster band. Berlin: Schuster & Loeffler. This is the first volume of the long expected and much desired letters edited by Dr. Peter Gast. There are to be four volumes. This first contains 211 pages. Some of these have appeared in various periodical publications, and also in Frau Forster-Nietzsche's biography of her brothers. There are eighty-seven addressed to his old school-fellow Baron Gersdorf. Dr. Gast prefaces the book with some facts:

"On August 28, 1900, Friedrich Nietzsche died at Weimar in the arms of his sister Elizabeth. Owing to her tireless husbanding of her brother's strength Nietzsche remained as long as he did among the living. Perhaps no patient, suffering from such a malady, was ever tended with the same ingenious care, the same passionate tenderness. The personal magnetism of his sister, more than her nursing, galvanized the wrecked nerves and relaxed muscles of the sufferer into faint life. Whoever visited him, whatever question was addressed to him, he always kept his eyes fixed searchingly on her. Her face, her low, persuasive voice, her gentle hand, seemed to him the only sure anchor left in a reeling, topsy-turvy world. During his last years she supplied his vision and his mind. They became years of almost perfect inward peace, which they never could have been without this devoted sister's unfailing tact and judicious management. As one looked at Nietzsche, half lying back in his white draperies, which gave him the air of a Brahman priest, his deep set, sunken eyes gazing out from beneath the bushy brows, the nobility of his inscrutable expression, the leonine, majestic pose of his thinker's head, one had the feeling that this man could never die, but with that fixed outlook would lie there for all eternity."

Nietzsche wrote to Gersdorf about his search for a style:

"I know it will amuse you when I admit that my chief trouble in preparing my paper on Diogenes Laertes is style—my German style, not to speak of my Latin. The scales have fallen from my eyes and I find that I have lived too long innocent of style. The categorical imperative: 'Thou shalt and must write!' has awakened me from my dream. I tried hard to write well, and, lo! my pen was paralyzed: I could not do it, and it annoyed me.

Then I had buzzing in my head the style admonitions of Lessing, Lichtenberg and Schopenhauer. It comforted me to reflect that these three authorities one and all maintain that it is difficult to write well, that no man is born with a good style, but it is necessary to work and hew hardwood to attain it. * * * The conviction was born in on me, too, that some gay devils must be let loose in my style; I ought, it struck me, to learn to play on it as I would on a piano, and not play only acquired pieces, but free improvisations—free as possible, yet with method in them."

"Solitary walks are my refreshment (he wrote in the days of his Basle professorship). Yesterday there was a grand and mighty *Gewitter*. I rushed to a mountain in the neighborhood and watched the spectacle from a hut where a man was slaughtering two kids. The storm grew and waxed furious, lashing round me ribbons of hail. I felt a curious exaltation, and recognized the fact that we can only understand Nature properly by throwing off our worldly cares and responsibilities and flying into her arms. What was man to me at that moment, with all his restless little aims and strivings? What the eternal question of Right and Wrong, Good and Evil, Ought and Ought Not? How different these free powers of cloud, lightning, hail unadulterated by ethics; pure, clear Will unblurred by breathings of the intellect."

In 1889, before his brain was forever darkened, he wrote to Professor Knortz:

"The task of giving any true picture of me as thinker, writer and poet seems to me one beset with insuperable difficulties. The first attempt was made by the Danish critic George Brandes, who has given a course of lectures on me in Copenhagen, which he assures me has made my name popular in Scandinavia. In France I have a limited circle of admirers, among whom is M. Taine. * * * I am certain that my position of 'Immoralist' is too premature for these times, the soil is too unprepared. All thought of propaganda is far from me and I have not lifted a finger in that direction. I believe my 'Zarathustra' to be the deepest work that exists in the German language and the most perfect, but for that to be the general opinion presupposes whole races yet unborn. I should almost advise people to begin to study me in my last works—*Jenseits von Gut und Böse* and *Genealogie der Moral*." To me personally my middle books are the most sympathetic—*Morgenröthe* and *Die Fröhliche Wissenschaft*, *Die Unzeitgemässen Betrachtungen*—youthful productions in a certain sense—are of the highest importance in the history of my development. * * * The essay against Strauss raised a hurricane; the one on Schopenhauer I especially recommend to be read. For some years of my life which belong to the happiest I was linked in closest intimacy and friendship with Wagner and his wife, Frau Cosima Wagner. If I now belong to those who oppose the Wagnerian movement tooth-and-nail I am prompted by no personal motive. * * * My books, I fancy, in wealth of psychological experience, in boldness and freeness of expression, belong to the very first rank. In the art of construction and artistry of presentment I fear no comparison. Long affection, confiding familiarity, profound reverence unite me to the German language. Sufficient reason for my inability to read, with few exceptions, any books written in that language."

The Nietzsche case! Nietzsche was in an insane asylum from 1888 until his death. Dr. Hermann Turck asserts that his work was done during a comparatively sane interval between two incarcerations.

Of what value, then, is such writing, emanating as it does from a disordered brain? Dr. Simon Nordau declared the unfortunate author the philosopher of Degeneracy, for the critic of Degeneracy has peopled the world—his world—with degenerate popes, priests, poets, painters, musicians, dramatists and even degenerate wall paper, and of

course this weltering mass, this intellectual putrescence, must, according to Nordau, have its philosophical system. Nietzsche is to Degeneracy what Schopenhauer was to Pessimism, Molinos to Quietism, Comte to Positivism. He did not create the movement. It was in the air. He gave it a place in the philosophical arcanum; he became its high priest, its exponent, its mouthpiece.

All this according to Nordau.

What does Nietzsche preach? What is his central doctrine divested of its increments of anti-Semitism, anti-Wagnerism, anti-Christianity and anti-everything?

Simply a doctrine as old as the first invertebrate organism that floated in torrid seas beneath a blazing moon: Egoism, individualism, personal freedom, selfhood.

He is the apostle of the *ego*, and he refuses to accept the system spinning of the Teutonic spider philosophers of the day. He is a proclaimer of the rank animalism of man. He believes in the body and not in the soul of theology, and he is but an intellectual variant of the man Cabanis abhorred of Lamennais, who declared that "Man is a digestive tube pierced at both ends!" Is there anything new in all this?

From Heraclitus to Hobbes materialism has flowed, a sturdy current, parallel with hundreds of more spiritual creeds. I say "more spiritual creeds," for the spiritualizing of what was once contemptuously called dead, inorganic matter is being steadily prosecuted by every earnest man of science to-day, whether he be electrician, biologist or chemist.

Nietzsche's voice is raised against the mystagogues, occultists and reactionary theologians who, in the name of religion and art, would put science once more under the ban of a century ago.

Like Walt Whitman, his is the voice of a healthy, natural man arraigning the artificial in society. He is sensual, knowing the value of *now* and the fearful uncertainty of the future. He is the strong Pagan man who hates the weak and ailing. He therefore hates the religion of the weak and oppressed—Christianity. He is an aristocrat in art, believing that there should be an art for artists, and an art—an inferior art—for inferior intelligences.

He forgot that there is an art for the artist, his own particular art. And into it none but the equally gifted may have an entrance. And he forgot, too, that all great art is rooted in the soil of earth.

Nietzsche hates the music that is beloved of the world. Yet, after the twentieth hearing of "Carmen"—"Carmen," which could not have been written before Wagner—he frantically asserts that Bizet is a greater man than Wagner, that he is blither, that he possesses the divine gaiety, sparkle and indescribable fascination of the Greeks! From these letters we learn that as a joke he put up Bizet as a man of straw to fight the Wagner idol. And a joke it is.

He writes in "Antichrist":

"Christianity has taken the part of all the weak, the low, the ill-constituted, it has made an idol out of the antagonism to the preservative instincts of strong life, it has ruined the reason even of the intellectually strongest natures, in that it taught men to regard the highest values of intellectuality as sinful, as misleading, as *temptations*."

Alas! must we then throw away the fruits of that difficult wrestle we have had with the lower animal impulses for the past two thousand years? The Greeks taught us the beauty of a chastened life. Goethe, who was Nietzsche's god, preached this doctrine in his long and wonderful life, a life that was a work of art in itself, although viewed suspiciously to this day by prudes and prigs without temperament.

Elsewhere he asks:

"What is good?—All that increases the feeling of power, will to power, power itself, in man."

"What is bad?—All that proceeds from weakness.

"What is happiness?—The feeling that power increases—that a resistance is overcome.

"Not contentedness, but more power; not peace at any price, but warfare; not virtue, but capacity (virtue in the Renaissance style, *virtu*, virtue free from any moralic acid).

"The weak and ill-constituted shall perish: first principle of *our* charity. And people shall help them to do so.

"What is more injurious than any crime?—Practical sympathy for all the ill-constituted and weak—Christianity." * * *

In a word, to this flamboyant critic Christianity is really the survival of the unfittest, to employ the jargon of science.

He rejects with contempt pity, that pity which is akin to love, and therefore he hates Wagner, for in Wagner's music is the note of yearning love and pity sounded by a master hand.

To Nietzsche George Eliot's

O may I join the choir invisible
Of those immortal dead who live again
In minds made better by their presence: live
In pulses stirred to generosity,
* * * * in scorn
For miserable aims that end with self

would have been as silly as was the optimism of Liebnitz to Schopenhauer.

This Nietzsche was a terrible fellow, a very Berseker in his mad rage against all existing institutions. He used a battering ram of rare dialectic skill, and thump! bang! crash! go the religious, social and artistic fabrics reared ages ago. But when the brilliant smoke of his style clears away we still see standing the same venerable institutions. This tornado philosopher does damage only to the outlying structures. He lets in light on some dark and dank places. He is a tonic for malaria, musical and religious, and there is value even in his own fantastic Transvaluation of all Values.

There is ozone in his stormy attacks, and I think that he will prove a hammer, indeed, to quote his own expression, for the pitiful swarms of mystics, table tipplers, spiritualists, theosophists, Christian Scientists and all the rest of the dreamy crew that are trying to make of Buddhism and Christianity mere tenuous treacle and a poor, feeble amalgam of the weakest elements of both faiths.

I fancy if Friederich Nietzsche had been a man of physical resources he would have been a hero. The late Anton Seidl once told me that he knew the unlucky writer when he was a rank Wagnerian. He was slight of stature, evidently of delicate health, but in his eyes burned the restless fire of genius. If that same energy could have been transmuted into action he might have been a sane, healthy man to-day.

In all this he was not unlike Stendhal, of whom Jules Lemaître wrote:

"A grand man of action, paralyzed little by little by his incomparable analysis."

Nietzsche burned his brain away by a too strenuous analysis of life.

Read that cautious critic of the Jews, M. Anatole Le-Roy-Beaulieu, in "Israel Among the Nations." He asks:

"Are the Jews undermining belief? Are the diseases that menace modern Christianity specifically Semitic? No. Skepticism, materialism, Nihilism, far from being Jewish products, are diseases caught by the Jews, from the Christians."

This should dispose of Nietzsche, his anti-Semitism and wild talk about *Chandala* sects debasing mankind.

Yet do I assert that the man, despite his vagaries, his dithyrambic explosions and his vaporizing vaticinations, is a tonic, a bracing draught for our brains saturated with pessimism and unfaith.

I would rather read Nietzsche than Nordau. The one lashes us with the stinging whips of scorn like unto some grand old Hebrew prophet. But if Nietzsche is analytic, he is, or attempts to be, syn-

thetic. He constructs for us his dream of the best possible universe.

Nordau, the borrower of other men's intellectual plumage, simply sits and preens himself in a Diogenes tub, or else, like his namesake, Simon Stylites, he perches on top of his arid column and mockingly calls down to us, and his voice is the voice of the Ghetto:

"You are all mad, the world is mad, all, all except Max Simon the Nordau."

I recommend to all Wagnerites Nietzsche's "Der Fall Wagner," which is translated in the first volume of his works published by Macmillan & Co.

It is bound to take the silly edge off the hero worship of Wagner.

It will also demonstrate that Wagner is great, and Wagnerism dangerous. Nietzsche saw with clear eyes the danger that threatens absolute music because of Wagnerian principles. You must never lose sight of the fact that Wagner is as great a dramatist as a composer and that with him the drama almost always takes precedence. His deviation from his own theory was his artistic salvation, producing the noblest result—witness "Tristan and Isolde."

Therein lies his evil for young composers. He is a man of the theatre. His music, divested of all the metaphysical verbiage heaped upon it by Wagner and Wagnerian critics, is music of the footlights. A great formalist he is, but it is Wagner's form, not the form for symphonic writers. It is all well enough to say that the symphony has had its day; but its form, despite numberless modifications, will survive as long as absolute music itself. And, O my children! music pure and simple, for itself and undefiled by costumes, scenery, limelights and vocal virtuosi, is the greatest and noblest music, all said and done.

Last, but least, Nietzsche will amuse you, because he is the source of Nordau's diatribes. Everything his witty and wonderful pen traced has been clumsily imitated by Nordau in his attacks on Wagner.

You must read the clever things Nietzsche says in his "Roving Expeditions of an Inopportune Philosopher."

He speaks of a great pianist as "Liszt; or, the School of Running-after Women." A neat pun in German.

"George Sand or *lactea ubertas*, i. e., the milk cow with the fine style."

He writes of Germany as having arbitrarily stumped by itself for nearly a thousand years!

"Nowhere have the two great European narcotics, alcohol and Christianity, been more wickedly misused. Recently a third has been introduced, with which alone every refined and bold activity of intellect can be wiped out—music, our constipated, constipating German music. How much moody heaviness, lameness, humidity and dressing-gown mood, how much beer is in German intelligence!"

You can readily understand that this Nietzsche is a Latin. He is agile of temperament, his mind a supple one; he loves the keen rapier thrusts, the glancing thrust of the Celt. He hates Germany. Was he a German? I know that he had Polish blood in his veins. The name originally was Nietzsche. He is Slavic at times, and yet what a contradictory man and how naive his egotism! More feminine altogether than masculine was this febrile, capricious mind, and a hater of the Teuton, a race that is at once both fat and nervous. Vance Thompson, who long ago made elaborate studies of Nietzsche and his philosophy, was much amused at this bracketing of two apparently antipodal qualities—fatness and nervousness in the German peoples. If the Germans did not drink beer in quantity they might conquer Europe. Their national phlegm is the safety valve of their enormous activities. At bottom the Teuton has a savage, nervous temperament. It peeped forth even in that great Greek

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Goethe, and its growl may be heard in the contrabassi of Beethoven's symphonic orchestra. Bismarck flaunted it in the face of France and conquered!

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The painter Makart, who was sometimes as taciturn as Von Moltke, sat for an hour one evening at dinner next to the soubrette Josephine Gallmeyer without volunteering a word. Finally she lost patience and exclaimed: "Well, dear master, suppose we change the subject."

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The subject under discussion was the British appreciation of humor as opposed to the American, says a writer in the *Evening Sun*.

"What I object to in the Britisher of the comic papers," said one who had lived much among Englishmen, "is not that he is dense, but that his density isn't of the right kind. Your comic paper Englishman is stupid, but he is not stupid in the way that a real Englishman is stupid. His universal dullness is a mere symbol, as the wholesale removal of the initial *h* has come to be the symbol of his accent. Now, I'll give you what I hold to be a characteristic example of English density. An Irishman who was over here a short time ago was telling an Englishman and me that story about Lady Ashbourne and the policeman—I dare say you know it. Well, any way, it's a story well known in Dublin.

"Lady Ashbourne is the wife of the Irish Lord Chancellor, and she happened to be down in Belfast attending some function or other. Her carriage was stopped by a policeman, who demanded a pass. An argument ensued and continued for some minutes. Finally one of the carriage windows was lowered and Lady Ashbourne's head popped out.

"'Coachman,' said she, 'what is the meaning of this delay? Drive on.'

"The policeman tipped his helmet.

"'You can't go by this way, ma'am, unless you have a pass.'

"'But I *must* go by this way, my man.'

"'Can't without a pass, ma'am,' says the policeman firmly; 'them's my orders.'

"Lady Ashbourne gasped.

"'Do you know who I am?' she said. 'I'm the wife of a Cabinet minister.'

"'I don't care,' says the policeman, 'if you were the wife of a Presbyterian minister—them's my orders.'

"Well, my Englishman laughed heartily over the story. 'Ha, ha!' he said; 'I suppose the policeman thought she meant cabinet *maker*, or something of that sort, eh?' Now that's what I call a characteristic English comment."

"There was a Tennesseean present.

"'Just like a fool Englishman,' said he. 'But go ahead with your story about Lady What's-her-name. Do you reckon she got through, or had she to get a pass?'

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Jules Jordan, beloved of musical Providence (R. I.) and elsewhere, has just published a pretty song, "Twixt You and Me;" a Festival *Benedictus* for mixed chorus, solos and organ; a Festival *Te Deum*, also for mixed chorus, solos and organ, and a march for male chorus and orchestra called "For Fatherland." The choral works may be especially recommended to singing societies, for they are not too difficult, though exceedingly well written and effective.

Concert Record of Works by American Composers.

Mrs. H. H. A. Beach.

Fairy Lullaby.....	Miss Adah Harbison, Chicago, Ill.
Fairy Lullaby.....	Miss Katherine Cordell, Colorado Springs, Colo.
Ah! Love, But a Day.....	Mrs. Sue Harrington Furbeck, Chicago, Ill.
A Song of Love.....	Diatonic Club, Albany, N. Y.
A Song of Love.....	Mt. Union College, Alliance, Ohio
Canadian Boat Song.....	Walter Hawkins and Stephen Townsend, Boston, Mass.
Dearest.....	Mme. Blauvelt, Milwaukee, Wis.
Wouldn't That Be Queer.....	Mrs. Alex Marks, Lawrence, Kan.
My Star.....	Mrs. Wade R. Brown, Gaffney, S. C.
The Thrush.....	Monday Fortnightly Club, Boston, Mass.
Scotch Lullaby.....	American Conservatory, Chicago, Ill.
My Lassie.....	Earl Gulick, Mt. Vernon, N. Y.
Ah! Love, But a Day.....	
I Send My Heart Up to Thee.....	Charles B. Stevens, Ypsilanti, Mich.
The Years at the Spring.....	
Sonata in A minor, op. 34.....	Frederic Shaler, Cincinnati, Ohio
piano and violin.....	Piere Adolfo Tirindelli, Cincinnati.

Arthur Foote.

Suite in D minor, op. 15.....	
Piano.....	
Selections From Poems, op. 41 (after Omar Khayyam). Piano.....	
Sonata in G minor. Piano and violin.....	
Through the Long Days. Song.....	The Woman's Club, Evanston, Ill.
On the Way to Kew. Song.....	
Mennon. Song.....	
I'm Wearin' Awa. Song.....	
Sweetheart. Song.....	
Prelude and Fugue, from Suite, op. 15. Piano.....	
Five Poems, op. 41 (after Omar Khayyam). Piano.....	
Minuetto, op. 9. Violin and piano.....	
Melody, op. 44. Violin and piano.....	
Suite in C minor, op. 30. Piano.....	Miss Mabel Louise Cook, Syracuse, N. Y.
Serenade in F major, op. 45.....	George Schneider, Cincinnati, Ohio
Gavotte in B minor.....	Miss Grace Shoemaker, Wilkesbarre, Pa.
Pierrot, op. 34. No. 1.....	Limestone College, Gaffney, S. C.
If You Become a Nun.....	Joseph P. Byers, Columbus, Ohio
Song of the Forge.....	Clarence E. Hay, Gloucester, Mass.
Loch Lomond.....	Dean Academy, Franklin, Mass.
Loch Lomond.....	Wm. A. Willett, Chicago, Ill.
Love Me If I Live.....	Miss Carolyn Bayan, Fall River, Mass.
Love Me If I Live.....	Mrs. J. E. Sanderson, Brooklyn, N. Y.
Love Me If I Live.....	Mrs. Maier, Terre Haute, Ind.
Love Me If I Live.....	Miss Fannie Hunt, Terre Haute, Ind.
The Nightingale Has a Lyre of Gold....	Miss Bessie Greenwood, Milwaukee, Wis.

Monday Fortnightly Club, Boston

The Night Has a Thousand Eyes.....	Stephen Townsend, Boston, Mass.
O Love, Stay by and Sing.....	
In Picardy.....	Mrs. O. A. Gelino, Boston, Mass.
O Swallow, Swallow, Flying South....	Miss Jennie Corea, New York.

Frank Lynes.

He Was a Prince.....	Mrs. Laura Dietrich Minehan, Buffalo, N. Y.
He Was a Prince.....	Miss Ida Mumford, Cleveland, Ohio
Memoria.....	F. T. Keller, Buffalo, N. Y.
Memoria.....	Mrs. G. Milton Selleck, Brooklyn, N. Y.
Second Tarantelle.....	Miss Marian Bridge, Detroit, Mich.
Pure and True and Tender.....	Miss Van Duzer, Rockford, Ill.
Two Roses.....	Miss Van Duzer, Rockford, Ill.
Sweetheart.....	Miss Helen F. MacMannus, Brooklyn, N. Y.
Shadowtown.....	
Marguerite.....	
In Love She Fell.....	
My King.....	
Sweetheart.....	
A Thousand Eyes in the Night.....	
Mazurka in E. Piano.....	
Spinning Song. Piano.....	
The Curfew Bell. Cantata.....	W. Somerville, Baptist Church, West Somerville, Mass.

Edward MacDowell.

Cradle Hymn, op. 33.....	
Idyll, op. 33.....	Harvard Musical Association, Boston, Mass.
Thy Beaming Eyes, op. 40, No. 3.....	
Three Songs, op. 58.....	Laurier Musical Club, Brooklyn, N. Y.
Idyll, op. 38, No. 4. Piano.....	
From a Wandering Iceberg.....	
Starlight.....	
To the Sea.....	
(From Sea Pieces, op. 55.....)	
To the Sea Song.....	Berkeley Institute, Oakland, Cal.
From Sea Pieces, op. 55.....	
Is an Indian Lodge.....	
To a Wild Rose.....	Miss Taylor, Zanesville, Ohio
From Woodland Sketches, op. 51.....	
To a Wild Rose.....	John Rebarer, Chicago, Ill.
To a Wild Rose.....	Mr. Reynolds, White Plains, N. Y.
From a Wandering Iceberg.....	John Rebarer, Chicago, Ill.
From Sea Pieces, op. 55.....	
To a Water Lily.....	
It Autumn.....	Mrs. Taylor, Wilkesbarre, Pa.
From Woodland Sketches, op. 51.....	
To a Water Lily.....	Miss Katharine Harris, Saratoga, N. Y.
From Woodland Sketches, op. 51.....	
Sea Pieces, op. 55.....	The Woman's Club, Evanston, Ill.
Sea Pieces, op. 55.....	Miss Beatrice Stetson, New York, N. Y.
A. D. 1680.....	Miss Elizabeth MacMartin, Mount Vernon, N. Y.
From Sea Pieces, op. 55.....	
Etude de Concert.....	Hubert Snow White, Rockville, Ind.
My Jean.....	Mrs. George J. Whelan, Syracuse, N. Y.

THE scheme for music at Buffalo next summer has been finally arranged. Here it is: The Music Committee of the National Saengerfest, to be held here during the Pan-American Exposition, has completed its program. In the reception concert, which will be held on Monday evening, June 24, will be heard the great Festival Orchestra and the United Singers of Buffalo in the "Hymn of Greeting," composed by John Lund, principal director of the Saengerfest; the words by Adolf Finck, secretary of the festival committee. On the next afternoon will occur the first matinee of the festival. There will be singing by a children's chorus of 3,000 voices; orchestra numbers and solos by celebrated singers. On Tuesday evening the great massed chorus of 4,000 voices will be heard for the first time, in the new Seventy-fourth Regiment Armory. On Wednesday afternoon there will be another matinee concert, and on Wednesday evening the last choral concert. The Volksfest will take place on Thursday at the Pan-American grounds.

Cappiani Musical Hour.

ME. LUISA CAPPANI last week asked a musically interested friend to listen to three of her pupils, the sopranos, Maud Kennedy, Grace Wood, and tenor, Frank Farley. Besides these, Mrs. S. J. Grant, no longer a pupil, but one of the best artists in Brooklyn, also sang, reading at sight some difficult songs by Foerster and others. Miss Kennedy sang Arditi's brilliant concert valse, "Parla," in fine fashion, with great flexibility and style, also Bassini's "Ave Mara," with churchly devotion.

Miss Wood sang David's "Thou Brilliant Bird," overcoming the difficulties in this number with ease, and singing with nice taste and effectiveness. Before studying with Cappiani she was with Miss Julia E. Crane, of Potsdam, known as a leader among women in the vocal art.

Young Farley sang Mendelssohn's "If With All Your Hearts" well, and the romanze from Flotow's "Martha," as well as the difficult Verdi aria, "Heavenly Aida," with much dramatic impulse. He has a robust tenor voice, which only requires more cultivation to make it immensely effective.

Mme. Cappiani delivered an address on "Phrenology, Physiology and Psychology in Connection with Music and Singing" at the American Institute of Phrenology recently, and the readers of THE MUSICAL COURIER may be interested to know the address is likely to be published in these columns at an early date.

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MAX SPICKER and others.DAY AND EVENING CLASSES.
ADMISSION DAILY.

MUSIC GOSSIP OF GOTHAM.

NEW YORK, February 4, 1901.

 DWIN HARVEY LOCKHART is known as a baritone singer of agreeable voice, warm, intelligent in the handling, and musical at all times. Originally a Powers student, he has by force of effort, backed by a heap of good common sense, attained to his own studio, church position, &c.

The first of his two studio musicales occurred last Thursday afternoon and evening, when Mr. Lockhart received visits from some half a hundred people, entertaining them with some good music—and a taste of his very best punch. Among those who sang were Miss Emma Williams, the contralto of the Central Presbyterian Church, Fifty-seventh street, whose solos and duets with Lockhart were most pleasing. She has a particularly deep and rich voice, and should be heard oftener. Her distinct enunciation is likewise a thing of which any singer may be proud. Miss McGibney gave some of her original cantillations, and Lockhart sang in the afternoon the "Hindoo Song," "Scythe Song," "Slumber Boat Song," and others.

In the evening the studios were crowded, Miss Blake doing some Southern character songs in inimitable style, her brother giving several much applauded readings. They are both far above the ordinary. A Mr. Bath, tenor, with a pleasant voice, lacking warmth, sang some solos, and young Master Quay Pyle, contralto, sang twice. The boy sings mighty well. Miss Campbell played a piano solo, and others who assisted as pianists and accompanists were Horace H. Kinney and Miss Harriet Scheiber; for the latter only words of praise can be said. She is reposeful, dignified, sympathetic, never obtrusive—and has cultivated legato.

Mrs. Crossmond, Miss Crossmond, Miss Cauchois, Mrs. Davidson, Mrs. Roseland, Miss Shepard, Miss Betts and Mrs. Stone assisted in receiving the callers of the day.

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Miss Margaret Goetz's song recital at Mrs. William Loomis' last Tuesday evening was a most successful event. The singer sang some little known songs by Philip Count of Eulenburg, songs full of character and distinction, as follows: "Ingeborg," "Fruehlingsnacht" and "Die Gruenen Blaetter." She also sang songs by Schubert and Schumann not much sung nowadays, such as "Wer machte Dich so krank" and "Laute," by Schumann, and "Alinde," "Litany" and others by Schubert.

Encores were demanded after some of the songs in the last group, the singer giving Hollander's "Unterm Mandelbaum" a second time. In this she took the high A with head tone, which seemed to surprise the audience, who had but just heard from her the low F. Musical conception, artistic interpretation, correct French diction and absolutely perfect German and English are Miss Goetz's. Mrs. Gustav

Dannreuther played the accompaniments in sympathetic fashion, the Schubert "Auf dem Wasser zu Singen" with such delicacy and clarity that it may be said she was the one who got the encore which followed.

A large number of music lovers were present, including many well known singers and musicians, who found opportunity to welcome Miss Goetz into the musical ranks of metropolitan artists.

During last month she gave recitals of folk songs in the course under the direction of the New York Board of Education.

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Organist J. Warren Andrews continues to win press notices galore, all of the most flattering description. His New Durham recital was a great event for that town, one of the committee saying they "had always supposed something was the matter with their organ, but after hearing him play they knew now that the matter was with the organist." Said the *Union-Despatch* of his recital:

There was not an inch of available space in the Grove Reformed Church at New Durham last evening, when an organ recital was given by J. Warren Andrews, the organist of the Church of the Divine Paternity, in New York, that was not occupied by most appreciative spectators.

Mr. Andrews is well known in musical circles. His recitals always attract a large audience, and last night's was no exception to the rule. Mr. Andrews' work was that of a master and elicited praise on all sides.

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Carl G. Schmidt's second organ recital at St. Paul's M. E. Church last Tuesday evening found the church well-filled, the pleasure obtained at the first, a month ago, having evidently served to augment the audience on this occasion.

Mr. Schmidt on this evening darkened the auditorium, turning up the lights between the numbers; the effect was pleasing, serving to cause greater attention and interest, in the way of concentration of mind on the part of the listener.

His chief numbers were Mendelssohn's Sonata in A major, the opening movement, Allegro and Andante, and the "Tristan and Isolde" Vorspiel, arranged by the old Weimar organist, A. W. Gottschlag. Mrs. Arthur C. Schiller, soprano, assisted, as did Violinist Alfred E. Drake.

The organ in this church, West End avenue and Eighty-sixth street, is a fine one, and Mr. Schmidt is doing much to awaken interest in that part of the city in organ music.

The next recital will occur on Tuesday evening, March 5, and all are invited.

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The music by Harvey Worthington Loomis, before, during, and after "The Tragedy of Death," given at the Empire Theatre last week, is of much distinction, but was poorly performed, by an orchestra so limited in numbers, that any legitimate effect was out of the question—even though it was an augmented theatre orchestra.

Loomis is full of ideas, writes fluently for singers, but was again handicapped in this, inasmuch as the young

women who represented "The Undines," were none of them singers able to cope with the difficulties of this music.

Teresa Toube has in her the making of an excellent actress, with her fine presence and voice, and Edwin Star Belknap is to be thanked for his English version of the "Rene Peter" drama.

Robert Sanford and Mildred Manners were the leading successes of "The Marquise Portraits," and the Molière farce, "The Jealousy of le Barbouille," went with lots of snap, the special feature of the play being the characterization of the doctor by Abraham Kaufman, a young man of decided genius. Evelyn Evan's *Angélique* also deserves more than a passing word.

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Francis Stuart gave another of his musical evenings at 86 Madison avenue last Wednesday, Addington Brooke singing several numbers, N. Clifford Page playing the piano, and other artists assisting. A large and interested audience attended, complimenting Stuart on his method, as exemplified in the singing of Brooke, and prophesying great things for that young man's future, as well as the position Stuart himself is sure to attain here in time.

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The University Glee Club's concert of a fortnight ago was commented on by the daily papers in words of more than usual praise; this club is not the ordinary lot of college singers, singing nonsense, but under Conductor Arthur Woodruff they have attained to a dignified position in the male chorus line. There are some sixty singers, and their concerts, with soloists, are enjoyable.

These fellows had their midwinter smoker at the Berkeley Lyceum last week, and with two other affairs to go to, I still found time to run in for fifteen minutes, and try to discern who the men present, both as performers and listeners, were. Because of the thick smoke this was not possible, however—excepting that Charles L. Safford gave a character study at the piano, "The Jabberwock," which caused roars of laughter; Hobart Smock sang, and there were other goings-on. The chorus sang and there was a generally gleeful atmosphere, even though the said atmosphere was thick enough to smoke a live man into a ham.

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Mr. Brounoff returns from his Hornellsville lecture with exceedingly pleasant memories of its success. He was greeted by a big house, under the auspices of the Ladies' Musical Culture Club; was lavishly entertained, taken on a sleigh ride, urged to remain over Sunday, and in various ways made to feel that his visit was appreciated. I have repeatedly said this lecture-recital of his on "Russian Music and Life" is vastly entertaining and instructive, and makes a deep impression wherever it is given.

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Samuel Knight is a young colored man, who, like his brother, Theodore Drury, has attained to a considerable position in the musical life of New York. Possessed of much talent, both for piano playing and composition, Knight

"STRAUSS is a public benefactor, for he lifts people out of themselves and makes them young."—New York Herald.

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has cultivated it to a high degree, and has been on some important tours. He has published a *Caprice*, which shows originality and fluency of musical thought. He is busy teaching, and is a credit to his race—and to the good mother who aided him in his desire to leave the beaten track and make something of himself.

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Friends of Tenor E. Ellsworth Giles will be glad to hear that he has so far convalesced from typhoid fever that he has been able to leave the hospital and go up the State to his early home, there to recover shattered strength. His success at the Maine and New Hampshire festivals will be recalled.

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Sibyl Sammis writes *THE MUSICAL COURIER* that her tour, begun in November, with the company at the head of which is Baritone Ernest Gamble, has fine houses, much appreciation and attention everywhere, and that they are at present in Northern Pennsylvania and Southern New York.

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NEW YORK, February 3, 1901.

MY DEAR MR. RIESBERG.—When a girl comes a great distance to a city like New York she is apt to feel at times that it may have been a useless trip, and to discover that some one is interested enough to write of her as you did in last week's *MUSICAL COURIER* means far more than you can think.

I cannot tell you how grateful I feel for what you wrote, dear Mr. Riesberg. I have some splendid notices from papers in the West, but I shall prize none as I do the first one I received in New York.

Thanking you again, and with kindest regards, I am,

Very sincerely, M. B.

This young woman has voice and personality and brains, and now if she has persistence, and good sense, and good health, and makes friends, and keeps everlastingly at it, she will be sure to arrive. And if the few honest words in this paper have encouraged her toward her goal, then their object is accomplished; for, if there is one thing this paper stands for, it is the encouragement of American youth.

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Lucy Madison Lehmann, contralto, was one of the soloists at the College Women's Club affair last week, singing a group of Cradle Songs, by Buck, Douglas and Scott, also Smith's "The Quest," and "Autumn Thought," by Massen.

She also participated in the Fourth Morning Musicale of the Harlem Philharmonic Society, on January 31, singing the Bemberg aria, "Jean d'Arc," and smaller songs. She closed with the Bach-Gounod "Ave Maria." Miss Lehmann also sang in Philadelphia last week.

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Miss Virginia Bailie gave a musical, participated in by the members of her piano class, last Saturday forenoon, in Carnegie Hall.

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Gustav C. Wirtz will give a recital in Y. M. C. A. Hall, Harlem, this Friday evening, February 8.

Choir News.

Edmund Jacques has been engaged as organist at St. Paul's Chapel, Vesey street, succeeding Leo Kofer, who has been pensioned.

Mrs. Zimmerman, of Philadelphia, succeeds Frances Miller at the Forty-eighth Street Collegiate Church.

Miss Cornelius W. Marvin is the newly engaged alto of the Church of the Divine Paternity. She hails from Connecticut.

Mrs. Adèle Laeis Baldwin, who has been the contralto soloist at the Madison Avenue Reformed Church for the past two years, has accepted a similar position with the Marble Collegiate Church, Fifth avenue and Twenty-ninth street.

We congratulate that church on securing Mrs. Baldwin, who has a pure, rich contralto voice, of even quality.

Elsa Marshall,
... Soprano.

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CINCINNATI, OHIO.



CHARLES W.
CLARK
BARITONE.

Under Exclusive Management
HANNAH & HAMLIN,
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CHICAGO, ILL.

She is a most conscientious artist, and her friends in the Madison Avenue Church will miss her and her voice.

The new quartet at this church, which will be one of the best in the city, will consist of Mrs. E. M. Orchard, soprano; Mrs. Adèle Laeis Baldwin, contralto; Mr. Howard, tenor, and Carl E. Dufft, bass.

Miss Marie A. Stilwell, of Rochester, N. Y., has been engaged as alto of the Washington Avenue Baptist Church, Brooklyn, N. Y., succeeding Miss Preston. There was much competition for this place, and the lucky Rochester girl can consider herself fortunate. She, with tenor Quenel, was soloist at the Fifth Avenue Presbyterian Church, of Newark, last Sunday evening.

The entire musical arrangements at the Broadway Tabernacle, in charge for some years past of C. B. Hawley, have been revised, the new arrangements not yet completed.

F. W. RIESBERG.

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and for the perfect control which she has over her voice.—Elkhart Daily Truth, January 29, 1901.

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Hannah & Hamlin announce that Chas. W. Clark, the American baritone, with Mrs. Edwin N. Lapham, pianist, will give a recital of English, French and German songs at University Hall, Fine Arts Building, Monday evening, February 11, at 8:30. Mr. Clark's appearance is always looked forward to by the public with great interest.

He recently gave a recital in Grinnell, Ia., with Miss Mary Wood Chase, where they received the following press comments:

Mr. Clark, the baritone soloist, is a singer of great note. He sings with perfect ease even the most difficult selections; his appearance on the stage is one that commands attention. One of the pleasure features was his clear enunciation.

Miss Chase, the pianist, won the admiration of her audience by the unassuming and graceful manner in which she rendered her selections.—Grinnell, Ia., January 26, 1901.

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Hannah & Hamlin Notes.

Charles R. Baker, representative for Hannah & Hamlin, of Chicago, has just returned from a successful trip through Wisconsin under the direction of this bureau.

Mr. Baker left at once for an extended trip through the South, and will visit Atlanta, Nashville, Birmingham, Memphis, Montgomery and other Southern cities.

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Hannah & Hamlin have received encouraging reports of the success of Miss Gertrude Judd, the young American soprano, who sang recently in Elkhart, Ind.; Owosso and Flint, Mich. The secretary of the Goshen (Ind.) Musical Club, who heard Miss Judd, writes:

"A party of us attended the St. Cecilia concert given by your artists at Elkhart, last evening, and were delighted, especially so with Miss Judd, whose magnificent voice and sweet manner captivated the entire audience, and as to our party, we were very sorry indeed when her last song closed." The Elkhart papers also are enthusiastic:

Miss Judd's voice has wide range, and was delicately and admirably handled by her in the various solos she rendered. Her selections were varied, both in the style and character, and gave her ample opportunity to prove to the audience that her naturally sweet and powerful voice had received such care and training at the hands of masters as to be most admirably adapted for public entertainment. The depth and richness of all the tones in the register was something decidedly remarkable, and the simplicity of her manner, her sweet personality, and the general attractiveness of her style won the audience from the outset, and she had not the least occasion to complain of lack of appreciation or expression of pleasure and satisfaction. Miss Judd's heralding had not been overdrawn, and those who listened to her last night would indorse every word of commendation which the press has given her in the past.—Elkhart Daily Review, January 29, 1901.

Miss Judd, with her marvelous voice, completely won the hearts of her hearers, who were unanimous in their praise of her most engaging manners and her perfectly charming voice. Miss Judd's music is remarkable for its bird-like sweetness and pureness of tone.

Holmes Cowper was received with great enthusiasm in a recent concert arranged by Messrs. Hannah & Hamlin, at Elkhart, Ind. The press spoke as follows:

Mr. Cowper's voice enables one to appreciate Longfellow's thoughts when he said: "Such songs have the power to quiet the restless pulse of care, and come like the benediction that follows after prayer," for he has a wonderfully sympathetic voice, singing with a sweet powerfulness and a rich clearness of tone that is entrancing.—Elkhart Daily Truth, January 29, 1901.

Mr. Cowper has a sweet and well trained voice, strong, flexible and well handled. He is a real artist in voice and training.—Elkhart Daily Review, January 29, 1901.

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Hannah & Hamlin are pleased to announce the success, in a recent concert at Elkhart, Ind., of Miss Saide Prescott, a talented young pianist. The critics spoke as follows:

Miss Prescott, pianist, won by the first selection that she rendered and kept the hearty sympathy of her audience through the entire program, both as a soloist and an accompanist.—Elkhart Daily Review, January 29, 1901.

Miss Prescott shows a rarely delicate and expressive touch for so young an artist, and has a very pretty grace of manner, a pleasing accompaniment to her natural sweetness, and delighted her audience with her selections.—Elkhart Daily Truth, January 29, 1901.

Macfarlane Organ Recitals.

Will C. Macfarlane, organist, has issued cards as follows:

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An Hour of Organ Music

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WILLIAM C. CARL.

Proposed Liszt Monument.

Circular.

NEW YORK, February, 1901.

A MONUMENT is to be erected to Franz Liszt in Weimar, the old and famous Thuringian town which, during Liszt's residence from 1847 to 1866, was the "Mecca" not only for a multitude of pianists, but also for composers, artists and men of letters. Musical history now places Liszt in the front rank with the great composers, and asserts that he was the master of masters in the art of piano playing, and that he exercised an influence as unique as it was potent in

lin). Mr. Paderewski, though not a Liszt pupil, assisted at a concert of the Liszt Society, in Leipsic, given for the benefit of the monument.

The undersigned committee feels that New York ought also to be represented in the good work, and therefore takes pleasure in commanding the expressed purpose of Richard Burmeister to give a recital of Liszt's music, and devote the gross receipts to the monument fund. Mr. Burmeister studied with Liszt from 1881 to 1884, and accompanied him on his travels to Rome, Budapest and Weimar. He has ever been a faithful disciple and admirable exponent of the master and his methods.

The recital will take place in Mendelsohn Hall, on Thursday evening, February 28. Every lover of piano

Scholder Piano Recital.

THE child pianist, Hattie Scholder, who made her débüt earlier in the season with an orchestra, gave a recital in Mendelsohn Hall last Tuesday (January 29) afternoon. As previously reported in THE MUSICAL COURIER, the child, who is a pupil and protégé of Samuel Eppinger, of the Eppinger Conservatory of Music, is rarely gifted and already possesses a remarkably developed technic. At the recital the child's talents were shown to best advantage in the Beethoven Variations in G major, and in a Chopin waltz and the familiar *Butterfly Etude*, by the Polish composer.

The Prelude and Fugue in C minor, by Bach, a Pas-



ACCEPTED PRIZE DESIGN OF THE PROPOSED LISZT MONUMENT AT WEIMAR.

[Hermann Hahn, Munich, Sculptor.]

the musical life of Europe for more than thirty years. During that time Liszt proved to be not only the great protector of Wagner, but also the foremost promoter of all talent whenever he found it. The number of musicians to whom he was a benefactor in various ways will probably never be known.

Small wonder, therefore, that soon after his death in 1866, in Bayreuth, his friends and pupils conceived the plan of erecting a monument to his memory. The Allgemeine Deutsche Musikverein took the matter in hand, and Weimar was selected as the place. A prize competition for a design was had, and the prize awarded to Hermann Hahn, of Munich.

Concerning the cost of the monument and the contributions thus far received. Dr. Oskar von Hase, head of the Leipsic firm Breitkopf & Härtel, and treasurer of the monument fund, makes the following statement: The cost is estimated at about \$11,000; the contributions amount to about \$8,000, so that about \$3,000 is still wanting. The contributions have come from private donations and receipts of concerts given by musical societies and a number of artists, chiefly pupils of Liszt, viz., Eugen d'Albert (Dresden), Bernhard Stavenhagen (Munich), Marie Jaell (Paris), Robert Freund (Zurich), Alfred Reisenauer (Ber-

music should feel it a pleasurable duty to contribute liberally to its success. Signed by

DR. WM. MASON.
H. E. KREHBIEL.
EMIL PAUR.
H. T. FINCK.
WALTER DAMROSCH.
AUG. SPANUTH.
JOHN CHURCH COMPANY.
G. SCHIRMER.
JAMES HUNEKER.

And many others.

Death of Hugo Schmidt.

HUGO SCHMIDT, the first trumpet player of the New York Philharmonic Society, died suddenly last Friday afternoon. The deceased musician came to this country from Germany many years ago, and after spending some time in San Francisco came to New York. Schmidt was also a member of the Aschenbroedel Verein, and was a man generally liked by his colleagues. Death was due to apoplexy. The funeral was held on Monday. Mr. Schmidt is survived by a widow and several children.

torale and Caprice by Scarlatti, the "Mignon" Etude, by Schütt; "Bird as Prophet," by Schumann; a Chopin Nocturne and another Etude by Chopin, completed the child's program. She played the *Butterfly Etude* and Schumann's "Traumerei" as encores. A very friendly and appreciative audience applauded the little girl.

John Dempsey, a baritone, assisted the young pianist, and his piano accompaniments were played by Mr. Eppinger.

An Ovation for Arthur Mees.

A LARGE and fashionable audience attended the last concert of the Mendelsohn Union, of Orange, N. J. The conductor, Arthur Mees, who is immensely popular in all of the "Oranges," received an ovation, and this demonstrative way of showing their approval of good work, is greatly to the credit of the community. The concert was given in the Orange Music Hall, and was from every point of view a great success. Bruch's musical setting to Schiller's "Song of the Bell" proved a capital number. It was charmingly sung by the soloists and the union to orchestral accompaniment.

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The Operatic Situation.

[Editorial New York Herald January 30, 1901.]

(See back files of *The Musical Courier* for five years from which this editorial is compiled.)

THERE are whispers about the foyers of the Metropolitan Opera House that the customary season of grand opera is not to be given next winter, and that hereafter it will only be provided in alternate years. It is said that this is a necessity because the general public does not support the opera sufficiently to insure there being a profit on the enormously expensive undertaking. The theory advanced is that the only way to increase the popular appetite for grand opera is to starve the public into hunger, and then allow it to gorge itself for a season, when it will eat ravenously of the operatic meal, after which it is best to give it a period of rest.

Nowhere in the world is opera given on such lavish scale as in New York, where during a lengthy season there is a company that includes practically all the great stars of Europe and America. And nowhere are the artists paid such enormous—one might say ridiculously high—salaries.

Nor is the public ungenerous in its patronage when one considers the enormous total that is paid in at the box office of the Metropolitan Opera House, the receipts last season amounting to nearly \$1,000,000.

Let us look at the situation fairly and squarely, and see what is the condition of affairs.

There is a good deal of foolish prattle indulged in to the effect that New York is a great operatic centre, where the people at large are so fond of opera that they throng the Metropolitan to listen to and enjoy the music, and that patrons of the Metropolitan are the devotees of musical art.

Rubbish; absolutely rubbish. Not half of the audiences at the Metropolitan are there to study the intricacies of a Wagnerian score or analyze the music of the modern school. If the truth must be told, they are there because it is the fashion to be seen in a box or orchestra chair; because they have new toilets to display; because it is the accepted meeting place between dinner and the cotillon; because it helps kill time and enables one to see and be seen, to chat and gossip and indulge in small talk, to look charming in a box and scan critically and cynically one's neighbors who are on view, and, happily, in less gorgeous costumes.

The other half—or less—of the audience are there for some more serious purpose, and they are not more numerous in their attendance because the prices are high and because in a lengthy season they become surfeited with the toujous perdrix of the operatic offerings.

But between the one class and the other, you say, nearly a million dollars is paid in during the season; why, then, should there be any talk of only giving opera every other winter?

Now you have hit the nail on the head. The opera receipts at even \$1,000,000 hardly more than meet the expenses—that is, a season that is running along at the million dollar rate is not safely beyond peril. Two or three weeks of ill luck, an indisposition here and there of a favorite, and the receipts will fall to a figure that in a fortnight wipes out the whole profit of the year.

When it costs, as it does this season, \$40,000 to mount two operas that will be given perhaps four performances each, and when "all stars casts" are provided at salaries that aggregate \$10,000 for one evening, one realizes the enormous expenses that are involved, and the necessity to the success of the season that the house should be completely filled every time the curtain rises. New York may be fond of opera, but if so it is a curious fact that it can

only be tempted in large numbers to the Metropolitan, outside of the "dress show" tiers, when phenomenal casts are announced. Such a company as is now at the Opera House—the pick of all Europe, and at salaries that are inflated to four or five times the figures paid abroad—cannot be maintained here regularly, winter after winter, unless salaries are reduced or those of the fashionable set who go to the opera for fashion's sake are willing to pay the difference. The general public will not pay more, that is quite evident.

There is the situation, fairly and squarely set forth, and it presents a problem that the gentlemen who compose the opera direction will have to solve.

What the outcome of their deliberations will be we shall probably be told shortly. One thing they may count on—the average opera goer will not respond to an increase of prices, even if the stars have to go back to Europe and accept Continental salaries, the Metropolitan has to remain "dark" next season, society has to take itself off to the drawing room for its after dinner chat and gossip and toilet display and the musical devotee has to seek his musical meal at the Philharmonic concerts.

[*Evening Post, January 31, 1901.*]

Opera After Present Season.

Some Difference of Opinion Between Mr. Grau and the Directors.

Besides those already quoted in this newspaper, more of the directors and supporters of the Metropolitan Opera House and Real Estate Company have voiced their disapproval of some of the methods of Mr. Grau, and especially their belief that he pays too large salaries, and makes a mistake in running a season in Philadelphia, which enterprise, they say, not only fails to pay, but prevents adequate and well rehearsed representations of operas at the Metropolitan. Nevertheless, Mr. Grau says he will have an opera season next year if the stockholders will increase their subsidy enough to keep up the present standard of singers. If they do not, he will not be able to have so many costly singers, but there will be a season anyway.

It has seemed to some subscribers to the opera that it might be well to try a season on the reduced scale. They believe that the rage for "stars" and "drawing cards" puts the performances on a false basis, by inciting the public appetite for sensations, instead of instilling a taste for the music itself. They liken this effort to those of the "yellow journals," which end by making the news reading public dead to an appreciation of really important events. They think there are enough people in this city to support opera on rational lines, and apart from the factitious aid of persons who support the season when and because it seems to them fashionable to do so.

Mme. Von Klenner at the Rutgers League Reception.

At the Rutgers League reception held in the St. Denis Hotel, on February 2, Mme. Evans von Klenner contributed valuable artistic assistance. The songs which she interpreted included compositions by Bruno Oscar Klein, Delibes, Bizet and MacDowell.

Mme. Kaethe Walker.

Under Madame von Klenner's direction an interesting musical program will be presented this afternoon in the Chapter Room of Carnegie Hall. The soloists will include Mme. Kaethe Pieczonka Walker, the talented 'cellist.

National Conservatory Students' Concert.



At the students' monthly concert at the National Conservatory of Music, Tuesday evening, January 29, the program presented demonstrated again the excellence of the training at that institution. Leading members of the faculty received the guests and, as usual, took a sincere interest in the appearance of their pupils.

Thomas J. Taaffe, a pupil of Royal Stone Smith, a young man with a good baritone voice, sang the *Toreador* song from "Carmen." Another pupil of the same teacher, Miss Adelaide L. McNamara, sang "Before the Dawn," by Chadwick. Miss Agnes Wainright sang "The Jewel Song," from "Faust." Miss Bessie Royal, a young woman with a very sweet voice, sang "The Swallow," by Cowen, her teacher, Miss Annie Wilson, playing her piano accompaniment. The other singers were accompanied by Signor Vianesi, head of the vocal department.

Janice Halleck, a small girl of twelve or thereabouts, played as a violin solo a composition by Leonard. Her piano accompaniment was played by her sister, Miss Grace Halleck. The little violinist is a pupil of Miss Josephine Emerson. Another child violinist was introduced during the evening, a boy, Master Nicholas Garagusi and a pupil of Lichtenberg. Master Garagusi revealed remarkable gifts and warmth of temperament in his solo, a *Romance* and *Bolero* by Dancla. Miss Halleck also accompanied for this talented boy. A third child and another of great promise and talent, a pupil of Miss Adele Margulies appeared at the concert. He is Master Jacob Greenberg, who played at the second concert in November. This boy's gifts as a pianist are extraordinary, as any one must admit after hearing him play as he did last Tuesday evening, the first movement from Beethoven's piano Concerto in C major, with cadenza by Reinecke. The useful Miss Halleck played the orchestral part on a second piano.

Another pianist appeared at the concert, Louis A. Hirsch, distinguished as a Joseffy pupil. Mr. Hirsch reflected the instruction from a great artist in his playing of a *Valse Impromptu* by Liszt.

The National Conservatory Orchestra will give a concert at the Brooklyn Academy of Music Monday evening, February 25. The program and soloists are announced in the review of "Music in Brooklyn," published on another page of this issue of *THE MUSICAL COURIER*.

Orton Bradley.

At the drawing room of the Knickerbocker Athletic Club. The program was varied and interesting. Miss Katherine Bickford sang several solos and displayed a well cultivated soprano voice. Miss Willa Blake sang some negro melodies very cleverly. Perry Averill's robust baritone voice was heard to good advantage in the Prologue to "I Pagliacci," in Goring Thomas' "L'Amour et le Bonheur" and Cary's "Don't Forget Me." Mr. Bradley revealed a rare delicacy of touch and skillful technic in Chopin's Ballade in G minor, op. 23, and Schumann's "Des Abens Träumeswirren" (from "Fantasie Stück," op. 12). The program was closed with a duet, "Still wie die Nacht," by Miss Bickford and Mr. Averill. Mr. Bradley was the accompanist for the entire concert.

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CINCINNATI, February 2, 1901.

THEODOR BOHLMANN, pianist, of the Conservatory of Music faculty, returned this week from what might be properly designated as a sort of triumphal tour through the South. At the recital given in Columbus, Miss., the audience was so spellbound that they made no attempt to leave the hall, even after the fourth encore. In all the cities where he played he was engaged for another recital to be given later in the season, and at each place he was called upon to give a kind of encore-recital, with an entirely new program, for the crème of the night's audience on the day following. In Atlanta, Ga., he was assured that neither Joseffy nor Carreño, nor De Pachmann had a success there which could compare with his own. It is pleasant to note that the exceptional talent of Mr. Bohlmann as a pianist of the first rank is being recognized.

Mr. Bohlmann played the following difficult program: Toccata and Fugue (4-4), for organ (manual and pedal).....Bach Transcribed for piano by Carl Tausig (1841-1871). Sonata Quasi Una Fantasia, C sharp minor, op. 27, No. 2.....Beethoven Two Impromptus, from op. 90.....Schubert Fantaisie, F minor (4-4), op. 49.....Chopin Five Preludes, from op. 28.....Chopin Polonaise, A flat major (3-4), op. 53.....Chopin From Années de Pelerinage—

Switzerland—Au lac de Wallenstadt, A flat major (3-8).....Liszt Italy—Neapolitan Tarantelle, G minor (6-8, 2-4).....Liszt

The writer in the *Daily Ledger*, January 27, 1901, Birmingham, Ala., calls it an artistic concert at the Seminary, and puts the following on record:

"Rarely has so cultivated an audience assembled in Birmingham as responded to the invitations sent by Misses Compton and Morton for the recital at the seminary by the renowned concert pianist Theodor Bohlmann, of Cincinnati."

"Long before the time for the program to begin standing room was not available in the audience hall, and the crowd was eager to hear the music."

"Mr. Bohlmann is readily conceded to be one of the most brilliant concert pianists in America, and on this occasion gratified the expectation of his most critical listeners. He is thoroughly and essentially an artist; possessed of a most musical temperament, high intellectual culture, marvelous technic, breadth of style and true musical qualities of interpretation."

"Mr. Bohlmann is not a composer-pianist, but plays with

equal charm ancient and modern classics—all down the ages from Bach to Liszt, Saint-Saëns and Brahms.

"This gifted and scholarly musician comes annually to Birmingham as visiting director of the piano department of the Birmingham Seminary; Miss Morton, the music director of this institution, having for a long time been a student in the Cincinnati Conservatory. On the occasion of each visit Mr. Bohlmann conducts examinations of the pupils, criticizes the work done and fixes the curriculum, so that the standard of the seminary music school is in accord with his ideals.

"As one of the greatest artists who ever visited the South, his recitals are looked forward to as musical treats of our season."

The Atlanta *Daily News*, January 28, 1901, brings the following:

"The Bohlmann recital was one of the most finished musical performances ever given in the city."

"Theodor Bohlmann is a master of his art. His technic is wonderful, and the selections from Chopin were given with great delicacy and fine conception. The music lovers of the city are indebted to Professor Kurt Mueller for the rare pleasure of hearing this artist."

The Atlanta *Journal*, January 28, 1901, says:

"The recital by Theodor Bohlmann Saturday evening at the Klindworth Conservatory was enjoyed by an audience the size of which was limited only by the capacity of the parlors. Every chair was filled. It was a thoroughly appreciative audience, too, and the classic program rendered by the artist was a genuine pleasure to all present. Mr. Bohlmann was twice called back at the close of the program and gave as encore a Chopin étude and a Liszt Rhapsodie. Mr. and Mrs. Kurt Mueller were the host and hostess of the evening, extending the hospitalities of the occasion."

The Atlanta *Constitution* says: "The artist of the occasion is a native of Germany, and is now at the Cincinnati Conservatory of Music. He was happiest in the Polonaise, A flat major, of Chopin. In the Preludes and Impromptu, A flat major, he displayed much temperament. The organ effects in the Toccata and Fugue, by Bach, were well brought out and the work was superbly rendered. Mr. Bohlmann can be assured that should he favor Atlanta in the future with a visit, nothing less than the Grand will hold his enthusiastic admirers."

The *Age-Herald* writes: "The Bach, Beethoven, Schubert, Chopin and Liszt numbers were read as only an artist of Bohlmann's rank could render them. Especially finished and scholarly was the playing of the Bach Toccata and Fugue."

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In the College of Music faculty events a piano recital of extraordinary interest was given in the Odeon on Thursday evening, January 31, by Ernest Wilbur Hale, assisted by Richard Schliewen, violinist. The following program was presented:

Prelude and Fugue in D major.....Bach Andante, from op. 126.....Beethoven Adagio and Rondo, from Concerto in E major.....Vieuxtemps Nocturne, op. 27, No. 2.....Chopin Waltz, E minor.....Chopin

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cess to Cincinnatians and also to singers from over the river. Dr. Elsenheimer was pleased with the attendance at the first meeting.

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The entertainment to be given soon in the Odeon by pupils of Delsarte culture, under Miss Clara M. Zumstein's direction, will be the first given this year by that department. The nature of the exercises will not merely demonstrate the grace of body to be attained by such a course of training, but the physical benefits that such exercises cannot fail to produce.

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Mr. Van der Stucken will return from Boston on Monday, in consequence of which College Chorus and Orchestra rehearsals will be resumed on their regular days.

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Dr. Elsenheimer has recently been made a member of the faculty of the department of piano at the College of Music.

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Although very busy with his duties as a teacher, Frederick J. Hoffmann has listened to the repeated requests of his friends and will give a recital soon.

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Miss Mannheimer's talented pupil, Miss Mayme Wright, gave a recital in Visalia, Ky., Friday evening. Miss Frisbie will recite at Union M. E. Church in Covington soon. Miss Marion Tenley made a hit as Dora Deane with the Rosenthal stock company last week.

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A lecture and musical evening was given on Tuesday evening, January 29, in the Third German M. E. Church, the musical program being furnished by Conservatory of Music talent. A feature of the occasion was an address by Paul V. G. Baur, Ph. D., of the Cincinnati University, on the subject "Early Christian Art." The lecture showed exhaustive research and comprehensive knowledge of a most interesting archaeological subject. Mr. Baur is a near relative of Miss Clara Baur, of the Conservatory.

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The position taken by the orchestra and choir at the dedication of the new Cathedral in Covington was worthy of note. They occupied a wing of the Cathedral, their backs turned to the audience and the music ascending in a funnel shaped chamber, rebounded and drifted back, reverberating through the vast portals, softened and refined in shading. The effect was impressive. This same idea is carried out in the Wagner Theatre, Bayreuth, Germany, and the Covington Cathedral is the only church edifice in this country wherein this result is produced.

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The Apollo Club gave a private concert before its members and invited friends on Tuesday evening, January 29, in the rooms of the club, Odd Fellows' Temple. The following program was presented:

Phoenix Expirans.....Chadwick
Miss Anne Griffiths, Mrs. Ida Smith Lemmon, Wm. A. Lemmon, A. F. Maish and chorus.

How Sweet the Moonlight.....Callcott
Irish Folksong.....Foote

Hiawatha's Wedding Feast.....S. Coleridge Taylor
Wm. A. Lemmon and chorus.

I heard a very talented little girl this afternoon at a recital given by pupils of Lillian S. Tyler at the Natural History Society rooms. She plays the violin, and is a pupil of S. A. Waas. Her name is Charlotte Stolworthy, and her selection was a *Fantaisie Pastorale* by Singalee. In her technical development and her temperament there is indubitable talent.

J. A. HOMAN.

Meyn Studio Reception.

A LARGE and fashionable crowd attended the studio reception of Mr. and Mrs. Heinrich Meyn at The Sherwood last Monday, and what with the excellent music and the bright social chat, the event was indeed most enjoyable. This program was given:

Air de Ballet.....Moszkowski
Fruehlingrauschen.....Sinding

Miss Celia Schiller.

Duet, for two basses, *The Lord Is a Man of War*.....Händel
Messrs. Meyn and Miner.

Duets for contralto and baritone.....Dvorák and Saint-Saëns
Miss Feilding Roselle and Mr. Meyn.

Baritone solos—
Amour.....Tosti
Chanson de l'Adieu.....Tosti
Le Carillon du Verre.....Old French
Jean de Paris.....Boildeux

Mr. Meyn.

Many met Mrs. Meyn for the first time and were charmed by her unaffected cordiality. The handsome studios were beautifully decorated and among those who dropped in for a bit of refreshment and the music were:

Mrs. Lawrence Hutton, Mrs. Carroll Beckwith, Mrs. W.

G. Choate, Mrs. Temple Merritt, Rev. Percy T. Grant,

Frank Plummer, Madame de Navarro, Mrs. Daniel S. Lamont, Mrs. W. Hardenburgh, Mr. and Mrs. Witherspoon,

Mrs. John Jay White, Mrs. Richard Burmeister, Mrs.

William Chandler Casey, Mrs. James Burgen, Mrs. Tunis Burgen, Mrs. Gerrit Smith, Miss Marguerite Hall, Miss

Florence Gale, Miss Bucklin, Miss Lotta Mills, Mrs. Riesberg, Mrs. John Ellis Roosevelt, Mrs. James Varnum, Mr.

and Mrs. Charles de Kay, Mrs. Sidney de Kay, William

J. Rice, Mrs. Clarence Rice, Miss Hattie Cady, Rev.

Roderick Terry, Mrs. Frank Seymour Hastings, Mrs.

Charles Knight, Edward MacDowell, Carlton Chapman, Carl Bleuner, Miss Rogers, Mrs. Henry G. Dearth, Mrs.

C. B. Agnew, Mrs. W. Evarts Benjamin, Mrs. Jacob Wendell, Mrs. Joseph Bryant, Mrs. Ripley Smith, Miss Celia Schiller, Mrs. Charles Robinson, Mrs. Richard Arnold

and Mrs. George Place.

Addington Brooke's Success.

Addington Brooke, known as one of the representative Francis Stuart pupils, was one of the artists at the Woman's Press Club affair, in Carnegie Hall, singing Metcalf's "Absent," Nevin's "The Rosary" and Damrosch's "Danny Deever," to the accompaniment of Miss Cheney. He not only received generous applause after his numbers, but during them as well between the verses. This shows in some slight measure how effective his singing is.

Music in Canada.

J. D. A. TRIPP, the eminent Canadian pianist and successful piano instructor, resumed his connection with the Toronto Conservatory of Music on February 1. Mr. Tripp's thorough knowledge of the art of piano playing, and his rare ability to impart and to interpret, place him instantly among the most prominent members of the faculty.

Mrs. Julie Wyman, contralto, will sing at the Harris Orchestral Club's concert in Hamilton on February 25. It is announced that Dr. Harris will shortly resign the conductorship of the organization in order that he may devote himself to other professional duties exclusively.

Enrico Toselli, the gifted young Italian pianist, will appear at the Leipsic Philharmonic Orchestra's concert in Toronto on March 15.

George Fox and Miss Jessie Irving will assist Mrs. Bruce-Wikstrom at the Erskine Choir concert in Hamilton on February 14.

Rosario, the boy 'cellist, has been engaged to play at the Montreal Symphony Orchestra's concert in Windsor Hall on February 8.

Managerial changes are announced in Toronto. At the close of the present season A. J. Small will assume control of the Grand Opera House, while its present director, O. B. Sheppard, promises to become local manager of the Princess Theatre, in which Mr. Whitney, of Detroit, is interested.

John A. Grose, manager, has severed his connection with Her Majesty's Theatre, Montreal.

The date of Madame Sembrich's concert in Massey Music Hall, Toronto, has been changed to February 9.

Mr. Blakeley will give an organ recital in the Toronto Conservatory of Music's hall on the evening of February 21.

Mrs. Eleanor Dallas Peter was the artistic piano accompanist at Francis Walker's vocal recital given recently in Winnipeg.

The Toronto Mendelssohn Choir's concert, which was postponed, owing to the death of Queen Victoria, will take place on February 16.

On January 31 the Toronto Women's Musical Club gave a special "in memoriam" program.

All Canada continues to mourn for the Queen. Flags are at half mast and buildings are decked in black and purple draperies. Social festivities are abandoned, and there is a cessation of important musical events.

Merle Manning, the young operatic tenor, has given up the stage to place himself under the instruction of Gérard-Thiers.

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Boston Music Notes.



HOTEL BELLEVUE,
17 BEACON STREET,
BOSTON, February 2, 1901.

Miss Ruby Cutter was soloist at a concert given last week in Worcester, where the cantata, "The Women of Samaria," was sung.

Some of Caroline Clarke-Bartlett's engagements for this month are on the 5th in Boston at a concert for the benefit of the South End Mission; 12th, before the Women's Press Club at The Vendome; 13th, before the Women's Club, Dorchester; 28th, soloist at the Thursday Morning Club in this city.

Those who have had the pleasure of hearing Mrs. H. Carleton Slack sing this season have been delighted and surprised at the remarkable improvement which has taken place in her voice. Mrs. Slack's singing has always been charming and artistic in the extreme, and now that her voice has gained so much in beauty, power and range, she is attracting a great deal of favorable consideration from serious musical critics. She has been studying with her husband for the past two seasons and with results highly gratifying to him. Mrs. Slack is being heard a great deal socially, often with her husband whenever he can find time from his constantly increasing duties. She sang for the Cantabrigia Club on Friday and next week before the select Thursday Morning Club.

Stephen Townsend was one of the soloists at the third annual concert of the Waltham Choral Union last week, when "The Rose Maiden" was sung.

Madame Franklin's pupil, Edith McGregor Woods, is meeting with much success wherever heard this season. Some recent press notices from Waltham and Fall River are:

"Mrs. Woods' voice is of good quality and she sings with good style."

"Mrs. Woods' choice of songs was considered particularly happy and gave the audience great pleasure. She has a voice of rare sweetness and much power and will be warmly welcomed at future concerts."

"Mrs. Woods has a full, melodious voice and made a good impression. Warm applause followed her singing of the aria from "Samson and Delila" and the two short songs of her second number."

The first concert of the Newton Choral Association took place on Tuesday evening at Eliot Hall, Newton, under the direction and conductorship of Everett E. Truette. The program was miscellaneous in the first part, "In a Persian Garden" being in the second part. The soloists were Mrs. Frances Dunton Wood, Miss Adah Campbell Hussey, Geo. J. Parker and L. B. Merrill. The concert was a great success in every particular, and a large and enthusiastic audience was present. The singing of the chorus especially in "The Persian Garden" was particularly to be commended, the firmness of the attack, the close attention to shading—especially in the closing number—and the strength of the climaxes being specially noticeable. The soloists all sang delightfully and were heartily applauded.

Miss Anna Miller Wood will give an afternoon concert on Monday, February 11, at 3:30, at the house of Mrs. Wm. B. Rogers, Commonwealth avenue. Miss Wood will sing three groups of songs and will be assisted in her program by Mrs. Marsh and Mr. Foote.

Three Songs.

Words from - - -

"Some Verses,"

By HELEN HAY.

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John Jewett Turner gave the third concert in the Library course at Gardner, Me., on the 2d inst. Mr. Turner sang German, Italian and English songs.

Carl Faelten gave his tenth program of standard piano works in Steinert Hall last evening, assisted by the following members of the faculty of the Faelten Piano School: Miss Alberta V. Munro, Miss Susie A. Crane, Miss Ethel A. Stone, George F. Granberry and Bertram C. Henry. Mrs. Reinhold Faelten made some introductory remarks of an historical character. The program was as follows: Fantasia C minor, No. 2 (Koechel's Catalogue, No. 396). Mozart; Sonata G major, op. 14, No. 2, Beethoven; variations and fugue on a theme by Händel, B flat major, op. 24. Brahms; "Capriccio Brilliant," B minor, op. 22, Mendelssohn. A large and enthusiastic audience was present.

The program of the chamber concert in H. G. Tucker's series, on Monday evening, is an interesting one.

The festival of the Holyoke Choral Union occurs April 17, under the direction of Prof. G. S. Cornell. The soloists include Madame Zimmerman, Miss Clary, Glen Hall and Gwilym Miles. These will take part in the oratorio "Elijah," which will be given in the evening, and in the afternoon the Boston Festival Orchestra, consisting of forty-five men, will be heard. An effort is being made to secure Enrico Toselli, the noted Italian pianist, who recently arrived in this country.

Pupils of Mrs. Robert Anderson will give a song recital in Oxford Hall, Hotel Oxford, on Monday evening.

The program of "The Fadettes" of Boston, Caroline B. Nichols, conductor, at a recent concert at Cairo, Ill., was: Coronation March.....Kretschmer
Overture to Martha.....Von Flotow
The Little Sandman.....Eulenberg
In the Mill.....Gillet
Staccato Polka.....Mulder

The Beautiful Blue Danube.....Strauss
Solo for violin, Romance and Gavotte (Mignon).....Thomas
Selection from The Bohemian Girl.....Balfe
Mattiata.....Tosti
A Birthday.....Cowen

The Mice and the Trap.....Kohler
Rondo de Amour.....Westervelt
Finalie, Ye Boston Tea Party.....Pryor

L. B. Merrill sang with the Boston Singers' Concert Company, in Somerville, recently, also "A Persian Garden," at Newton, for the Newton Choral Society, and on February 18 will appear with the Criterion Quartet, in Lincoln.

Jacoby at the Apollo Concert.

REFERRING to Madame Jacoby's singing at the Boston Apollo Club concert, the following notices are of interest:

[Boston Advertiser, January 24.]

Referring to the concert of the Apollo Club, of that city, the *Advertiser* says:

A most fortunate selection was that of Madame Jacoby in assisting the club at this concert. Madame Jacoby has remarkable contralto voice, excellently trained, and she sang the numbers with that broad depth of feeling that characterizes the artist that she is. Her first number was the aria, "My Heart Is Weary," by Goring Thomas, and was most delightfully sung in every way. Madame Jacoby's phrasing, intonation and enunciation are well nigh perfect. Her second numbers, "Oh, for a Burst of Song," by Allitsen, and "Who'll Buy My Lavender?" by German, most particularly demonstrated this and won her so many recalls that she was forced to respond with the encore, "Love Me or Not," which, if anything, heightened previous impressions as to her ability.

[Arlington Advocate.]

The second concert of the thirtieth season was given by the Apollo Club, B. J. Lang leader, in Copley Hall, Boston, Wednesday evening. The soloist was Mme. Josephine Jacoby, who has a fine dramatic contralto voice and who sang with splendid effect on this occasion.

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Fannie Bloomfield-Zeisler.

FTER an absence of over five years from this city, Mrs. Bloomfield-Zeisler is to give us another opportunity to hear her again. On the evening of the 12th she is to be the soloist at the second concert of the Pittsburg Orchestra in Carnegie Hall, and on the afternoon of the 14th she is to be heard for the first time in this city in a recital.

George Hamlin in Cleveland.

GEORGE HAMLIN appeared in recital before the Fortnightly Club, of Cleveland, January 30, with great success. The press spoke of him as follows:

From the first appearance of this remarkable tenor until the last number the audience was charmed, not only by the beautiful tone he possesses, but by the singer's wonderful power of expression and the artistic feeling with which the songs were given.—Cleveland Leader, January 31, 1901.

Recital given by George Hamlin, Chicago tenor, under the auspices of the Fortnightly Musical Club, at Association Hall, Wednesday night, was remarkable in one respect—the selections were new. Hamlin's work was much appreciated.—Cleveland Press, January 31, 1901.

Mr. Hamlin has a voice which is very clear and remarkably sweet and true on the lower notes. One of the best numbers which he gave last night was Richard Strauss' "Zueignung," though all the selections from the well-known German composer were excellent.—Cleveland Plain Dealer, February 1, 1901.

Pemberton's Romance.

Breitkopf & Härtel, 11 East Sixteenth street, New York, have just published a new Romance, op. 25, for violin and piano, by Chas. E. Pemberton, of Los Angeles, Cal. It is a remarkably effective solo number, one of those rare gems that fascinates both performer and audience. The original accompaniment was scored for full orchestra. Mr. Pemberton is one of our younger American composers whose work is of real value. He will be remembered by many as the medal winner in a recent open contest for original composition of quartet for strings.

Mrs. Lillian Ballagh is a successful vocal teacher of Chicago, and a prominent concert singer as well.

"She is schooled in the French, German, and Italian, and sings with great ease and equal facility all classes of music from English Ballads to the Colorature, and executes with brilliancy." "Mrs. Ballagh has a clear, most pleasing, sympathetic soprano voice, of good range and compass, flexible and resonant, under perfect control." "She is a vocalist and teacher of special ability,

and has sung with marked success in many sections of the country." Mrs. Ballagh includes in her repertoire these songs by American composers: "Absence," by Alfred E. Little; "Oh, For a Day of Spring," by Addison F. Andrews; "A Tiny Bit o' Heather," by L. E. Orth; and "Rock-a-Bye, Dolly," by Helen Preston. All of which are published by the Oliver Ditson Company, and carried in stock by Chas. H. Ditson & Co., New York; J. E. Ditson & Co., Philadelphia; Lyon & Healy, Chicago, and the leading music dealers everywhere.

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Rosenthal at Buda Pesth.

VEN in this wonderful season of piano recitals the musical people of this country recall the giants of the keyboard who visited us during former years. Moriz Rosenthal is one of the few whose achievements will never be forgotten by this generation. This great artist is playing with marvelous success in Europe. Following are some criticisms of his performance at Buda Pesth:

A fashionable public assembled in the large Redonet Hall to listen once more to the playing of Moriz Rosenthal. Of all the favorite pupils of Franz Liszt Rosenthal, who, after thorough preparation, studied diligently under the master's guidance, is, perhaps, the most fitted to take up his inheritance as an executive artist. In him are united a refined and sensitive artistic nature, with highly developed virtuosity; he is, moreover, a man of taste and knowledge of the world; he knows the great public, and while he apparently makes concessions to it, he strives to exercise a rarifying influence on its taste. This was proved by his program to-day, which comprised, for the most part, only "effect numbers," while the pieces more generally popular belong to the noblest in musical literature. He played Beethoven's A major Sonata, op. 101, perhaps with more spirit and freedom in interpretation than others venture on with the most difficult to understand, and the most profound in thought of all the classical writers. But while Rosenthal made a strong impression with sonata, he roused the audience to a storm of enthusiasm with Chopin's B minor Sonata, op. 58. In this piece he displayed all his excellencies, his bravura in mastering technical difficulties, his noble feeling, the versatility of his touch, the wealth of his expressions, which gave to every note color and brilliancy. The artist in the Largo charmed us with a cantilene which made the metal strings sound soft; nothing more beautiful could have been produced on the violin, and the swing of the finale was fascinating. The enthusiasm scored by this piece was increased after the brilliant performance of Brahms' "Variations on a Theme by Paganini," which really form a compendium of all conceivable difficulties. As regards salon music, Rosenthal, a salon artist par excellence, gave some pieces of Chopin and Henselt's "Si Oiseau j'Etais." The crown of the whole was the "Don Juan Fantaisie," by Liszt, a masterpiece of virtuosity, of which even recognized masters have a holy terror, but which he gave with overpowering effect. Naturally, no one was disposed to leave their seats, although it was cruel after such a performance to demand an addition, which, however, the artist courteously gave.—*Tageblatt*.

To the great joy of the musical circles, Moriz Rosenthal was heard again to-day in Buda Pesth. The artist unfortunately seldom visits us, although his admirers are legion. And justly so, for he is not only the most brilliant virtuoso of all piano heroes, but an artist of serious nobleness, poetic feeling and marked conscious individuality. The gigantic virtuosity of Rosenthal almost obscures his artistic merits, for in our astonishment at what he can do we forget to admire what he is. In the performance of Beethoven's Sonata, A major, op. 101, which opened the program, he displayed academic dignity, and unfolded the structure of this powerful work with consummate scholarship. He gave with more spirit and fire Chopin's B minor Sonata, which he rendered in bold, good lines, with congenial sensibility. The next division of the program offers a sharp contrast. Two charming bits of Schubert's "Moments Musical," chiseled by Rosenthal as if of silvery tones, and Brahms' "Variations on a Theme by Paganini," piled one on another as if by a giant hand. The poet came next in some poems of Chopin. The Berceuse sang like the magic tone of some soft, intoxicating moonlit night. The minuet waltzes and Henselt's "Si Oiseau j'Etais," which he gave with inimitable grace, have for the last decade been celebrated in both hemispheres as the most brilliant displays of the magic skill of this most talented of all virtuosi. The concert ended with Liszt's "Don Juan Fantaisie," one of the most difficult pieces in all piano literature. With what power, what wealth of sound, what unfailing rhythm, with what absolute, dazzling rareness did Rosenthal render the composition. The crowded audience, which gave to the artist during the evening storms of applause, broke out in a paroxysm of enthusiasm. Calls and loud applause continued till the weary artist gave the wished for addition. He performed with some addition of his own coinage the transcription of Davidoff's "Springbrunnen," which he alone of the living can interpret.—*Journal*.

At the first concert of the School of Music at Maestricht, the presence of Ovide Musin, the celebrated Liège violinist, attracted all the music lovers of the town. To many of our citizens it was a new attraction, for Musin had not been heard here for many years. We have rarely heard an artist who unites with such perfection all the multifarious qualities that make the grand virtuoso.

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His tone is one of astonishing purity, by turns powerful and sweet, tender and passionate, marvelous phrasing, contagious emotion, and, above all, dazzling technic and astounding mechanism. When he had executed the "Concerto Russe" by Lalo, and his "Caprice No. 2," the whole hall, transported with enthusiasm, gave him a warm ovation. In compliance with general demands, the artist added a dazzling page from Paganini, which called forth a new round of applause. Recalled for the third time, the master played in marvelous style a fantasia on the "Song of the Star" in "Tannhäuser." We also had the pleasure of making the acquaintance of Madame Musin, who equally shared in the success. In the "Mysol" air from "La Perle du Brésil," in Rubinstein's "Ich Nette eine Nachtigal" and "Röthsel," and in Delibes' waltz from "Coppelia" Madame Musin charmed the public. We admired especially the excellent accent with which Madame Musin, who is an American, sang in German and French.—*La Neuse, Liège, December 23, 1900.*

Harold Bauer.

JUST two months ago this unassuming artist came to America quietly and without the customary red fire—quite unknown to the American musical public—and his success depended entirely upon his ability to prove himself the consummate artist his managers knew him to be.

His débüt was with the Boston Symphony in Boston, on which occasion he played the Brahms D minor Concerto, the tremendous success of which appearance is the fact that since then he has had to give six Boston recitals, each a greater success than the preceding one.

New York he conquered in the same fashion, but without the help of an orchestral appearance, for his débüt here was with the Kneisels; since which he has played three public and two private New York recitals, all pronounced successes.

Harold Bauer is now quite the vogue, and just as he reaches this happy consummation he quite characteristically ups and leaves us, for he sails on March 5 to fill his engagements in Germany, Russia and Austria.

As his first American appearance was orchestral with the Boston Symphony, so will his last be, for he plays with this organization on March 4 in Troy.

His February time is filled closely, among other important engagements being Kneisel concerts in Boston and Philadelphia, two more Boston recitals, three more in New York and one more in Philadelphia.

A number of splendid engagements in the West have had to be declined by his manager, Mr. Charlton, for the very satisfactory reason that his time will be filled solid in the East up to the date of his departure.

Ann Arbor Music Festival.

THE list of soloists engaged by Professor Stanley for the May festival at Ann Arbor, Mich., has been received. The eighth May festival will consist of five concerts on Thursday evening, Friday afternoon and evening and Saturday afternoon and evening, May 16, 17 and 18. The Boston Festival Orchestra will take part in all the concerts. The May festival is an annual affair, the biggest musical event of the season. The soloists are:

Soprano—Mrs. Marie Kunkel Zimmerman.
Contraltos—Madame Schumann-Heink, Miss Feilding Roselle.
Tenors—Evan Williams, Glenn Hall.
Basses—Sig. Campanari, Gwilym Miles, Wm. A. Howland.

Pianist—Albert Lockwood.
Violinist—Bernard Sturm.
Violoncellist—Alfred Sturm.

The Choral Union, the students' organization, will render Mendelssohn's wonderfully dramatic oratorio, "Elijah," and Sullivan's "Golden Legend," two well contrasted works. "The Golden Legend" will be the first great work by an English composer to be heard in Ann Arbor.

An Operatic Entertainment.

THE Eclectic Club of this city is to give an entertainment on Friday evening, at the Waldorf-Astoria, for the benefit of the Army Relief Society. Scenes, in costume of course, from "Carmen," "Aida" and "Trovatore," adequately mounted, and with orchestral accompaniment under the direction of Signor Vianesi, will be produced. The circular reads as follows:

Mme. Josephine Jacoby, the celebrated contralto, who has sung with great success in oratorio and concerts under the direction of the late Anton Seidl, Walter Damrosch and others, as Carmen, Amneris in "Aida" and Azucena in "Trovatore."

Mme. Gina Ciarelli Vifora, the dramatic prima donna soprano, who has had artistic triumphs in all the principal opera houses in Italy, as Leonora in "Trovatore."

Mrs. Emma Aron as Michaela in "Carmen."

Mrs. Dore Lyon as Aida.

Chevalier Dante Del Papa, the renowned tenor, lately of the Metropolitan Grand Opera Company, as Don José in "Carmen," Rhadames in "Aida" and Manrico in "Il Trovatore."

Sig. Carlos Rossini as Ramfis in "Aida," and Conté di Luna in "Il Trovatore."

Thirty young ladies will take part in the choruses of "Aida" and "Carmen."

The whole operatic production will be under the supervision and direction of Sig. A. Vianesi, formerly conductor of the Metropolitan Opera Company, of Covent Garden, in London, and Grand Opera, in Paris.

Mr. Parry, of the Metropolitan Opera House, has kindly consented to act as stage manager.

The one-act play by Mrs. Leon Harvier is a delightful comedy, and has been given by Mrs. Langtry with gratifying success. The characters will be interpreted by professionals of unusual merit.

Letter to Brounoff.

THAT the Women's Philharmonic Society thoroughly enjoyed the lecture-recital given in their quarters last Saturday is evident from the following, from Vice-Chairman Hattie Sternfeld:

NEW YORK, January 27, 1901.

Mr. Platon Brounoff:

DEAR SIR—Kindly permit me, in the name of our chairman, Mrs. Humason, and our members of the Department of Music for the People, to extend to you our heartiest thanks and high appreciation for the delightful lecture-recital on Russian music at the rooms of the Women's Philharmonic Society, at Carnegie Hall. Believe me, we shall long remember the name of Platon Brounoff as one of the most unique of entertainers it was ever our pleasure to listen to. With many thanks, I remain, Yours sincerely,

HATTIE STERNFELD,

Vice-chairman of the Department of Music for the People, Women's Philharmonic Society.

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Musical Critic of the New York Evening Post.

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The Clavier Method.

Fifth Hanchett Letter Answered.

(Continued from last week.)

Editors The Musical Courier:

If Dr. Hanchett still holds that quality is a consideration of inferior rank at the Clavier Company Piano School, I will repeat my proposition made in your issue of January 16, that he play against a number of my pupils and let competent judges decide as to the relative merits of his and their quality of tone, not alone in scales, but in pieces. If he dare not accept, then let him discontinue his talk. I know nothing of the case of the young Clavier pupil who was vanquished by the great artist he mentions. I dare say it was so. Such talk is childish and foolish. The child pupil was not my pupil. Dr. Hanchett says that a large portion of my letter of December 26 is taken up with an effort to weaken his authority as a critic of my method.

This was, I admit, quite unnecessary, in view of the fact that his own letters have so effectually proven this. I quote the following from his famous fifth letter as a notable example:

"I went to Mr. Virgil to learn his method, and he undertook to expound it to me. He knew as well as I did that I had no time to study piano playing with him and no intention of doing so, or of preparing lessons."

What can such rubbish mean? He admits that he came to me for lessons to learn the Clavier method, and that I "undertook to expound it to him." Undertook is a word well chosen; I did undertake to do so, but failed, and he admits it, and assigns the very best reason in the world for the failure. "He had no time to study, and no intention of preparing lessons." He says that I knew this as well as he did. He is mistaken. I knew no such thing. I thought he had too much sense to take lessons if he could not and did not intend to prepare them. Now that he admits all this, why does he call me names because I try to weaken his authority as a critic of the Clavier method? His own acknowledgment is all the justification I need. The Clavier method is not one which people who have no time to study and no intention of preparing their lessons can learn, and of which they can become authoritative critics. "There is such a thing"—Howell tells us—"as authoritative ignorance." This must be the kind Dr. Hanchett is depending upon when he claims the right to criticise a method which his own statements show that he does not understand. I have said, and I repeat it, Dr. Hanchett's playing at his lessons and his teaching of others show that he does not understand the method, and the whole world, who reads his letters on the subject, can, I think, reasonably believe that he does not. He says fur-

ther: "I very willingly confess my deficiencies in technic and my belief that a thorough course of training under him"—meaning me—"would improve my playing." "An honest confession is good for the soul." It will do nothing for one's technic, though. It takes something more than confessing to change a bad to a good technic. One may confess and die confessing and yet die a bungler.

What can be the meaning of the following wild statement? "But as long as he could teach his method without practicing it himself, and as long as he said he could teach me to do the same, I took him at his word, and studied his method." Has he not admitted that he did not prepare his lessons and did not intend to? How can he say he studied my method? I never said to him or to any living mortal that I could teach the method to anyone who did not practice it and learn his lessons. Dr. Hanchett says: "I took him at his word." I gave no such word. He says: "I may remark in passing that when Mr. Virgil examined me in anticipation of my lessons he did not report to me one single defect or lack in my technic." It is true. I do not as a rule when I examine a player hold all his sins up before him. I simple note them down and think of the best way to overcome them, and unless there is great occasion I say very little. In this case a great occasion was offered. I may be able to jog the doctor's memory a little on this point. At the examination I did discover very serious and surprising technical defects, and he realized them, too, and soon drew from his pocket a program of his own, or, I think several programs, on a four page folder, and holding it up before my astonished eyes that I might note the class of compositions he played, remarked: "I suppose you wonder how with my technic I play these." I answered, "Yes, I do." "Well," continued he, "I do not depend upon my technic." "What do you depend upon?" I asked. "I depend," he answered very glibly, "upon two things, the inspiration of the moment and the ignorance of my hearers."

So his hearers, until he gets out of his present technical condition, must understand that one of his principal dependencies for success is their ignorance of musical effects. The fact that he occasionally has an auditor who is musically intelligent may account for the severe criticisms I have recently heard of his playing. The only way Dr. Hanchett can be sure of an appreciative audience at his recitals is to say on his announcements: "Do not come if you are musically intelligent." Finally, I have never granted a certificate to any man, and only one man has ever been placed by me as a teacher of the Clavier method in a school in America, and that is Charles N. Lanpher, in Chicago. I have not said that he is incompetent to teach the method; on the contrary, I recommend him most cordially. These false and intentionally harmful statements from Dr. Hanchett I repudiate, and challenge him to prove the truth of

his statements, or, if he cannot, I demand that he publicly recant.

If I do not know, as Dr. Hanchett says, "what art is," I certainly shall not go to Dr. Hanchett to have my knowledge improved. I have never stated that pupils who have come to me from the several teachers whose names he has been pleased to drag into this affair were "all wrong." I have found many pupils from noted teachers with a very faulty technic, and they came to me because they were in that condition, and I am prepared to prove by hundreds who have come to me that such is the case if it is necessary.

A. K. VIRGIL.

Mme. Von Klenner's Reception Postponed.

ME. EVANS VON KLENNER has withdrawn her "at home" cards for February 13, and will not receive again until the second Wednesday in March.

Von Gräbill Much Improved.

Von Gräbill will be able to resume his piano recitals in a few weeks. He will continue his tour, beginning February 12. We have received information that he already moves about the room on crutches.

Jessie Shay.

Jessie Shay, the gifted young pianist, will play at the College of Music Hall on Friday afternoon, February 8.

WANTED—A first-class retail salesman for a sheet music house in New York city; must have a knowledge of both foreign and American publications. Applicants state age, previous experience and salary expected. Address F. H., care MUSICAL COURIER.

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Glenwood Springs, Col., Opera House,	Evening,	Thur.
Grand Junction, Col., Park Opera House,	Evening,	Thur.
Salt Lake City, Utah, The Tabernacle,	Mat. and Eve., Fri.,	Sat.
En route.....		9
San Francisco, Cal., The Alhambra,	Evening,	Sun.
San Jose, Cal., The Victory Theatre,	Mat. and Eve., Mon.	11
Oakland, Cal., Macdonough Theatre,	Mat. and Eve., Tues.	12
San Francisco, Cal., The Alhambra,	Mat. and Eve., Wed.	13
San Francisco, Cal., The Alhambra,	Mat. and Eve., Thur.	14
San Francisco, Cal., The Alhambra,	Mat. and Eve., Fri.	15
San Francisco, Cal., The Alhambra,	Mat. and Eve., Sat.	16
San Francisco, Cal., The Alhambra,	Mat. and Eve., Sun.	17

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Godowsky in Chicago.

FRESH from his Berlin triumphs, Leopold Godowsky arrived in Chicago last Thursday to remain but a few hours between trains on his way Westward. He will return for the Chicago Orchestra rehearsal and concert of March 1 and 2. While in Chicago Godowsky told some fresh stories, which are being repeated in musical circles with much relish. Here are some samples in which the wit of Rosenthal sparkles:

Stavenhagen had given a recital in Berlin. At its conclusion the usual party of musicians gathered at a favorite café to discuss their brother pianist's notoriously limited repertory. Soon Stavenhagen himself entered, and in telling of his triumphs remarked that he was being annoyed by

work, of his theories and philosophy. The story of each opera is clearly and dramatically told, constantly illustrated by its musical setting. The musical situation is explained; attention is called to the different themes, their reasons and meanings, their relations and development. A picture of the opera is thus brought vividly before one's mind, more distinct and impressive than a performance itself can convey.

It is to help to a quicker and clearer understanding, to a better appreciation than can be had except through the most careful study of the scores and many hearings of the operas themselves, that these talks are given.

This is from THE MUSICAL COURIER of August 1, 1900.

Mrs. Raymond Brown gave evidence of deep and intelligent study of Wagner's work. She kept her audience intensely interested when

the representative American girl.—Times-Democrat, New Orleans, December 23, 1900.

Miss Electa Gifford as Queen in "The Huguenots" last night held the attention of her audience from first to last. This part is a highly florid one, and demands a voice most thoroughly and carefully trained. This Miss Gifford proved herself to have had. She sang her scales and cadenzas most beautifully. The interpolations were written especially for her by the master, M. Koenig, of the Paris Opéra. She was applauded often and long.—The German Gazette, New Orleans, January 4, 1901.

William A. Schmidt.

William A. Schmidt, formerly organist of St. Patrick's Cathedral, Newark, died at his home, 867 Bergen street, Newark, last Thursday evening. Mr. Schmidt had also held the position of professor of music at Seton Hall College, South Orange, N. J. The deceased came to this country from Germany in boyhood, and ever since entering the musical profession won the regards of his colleagues in several States. Notwithstanding his success as a musician, he was a man with a practical side, and served the city of Newark as tax commissioner for eight years. Schmidt is survived by a widow, four sons and three daughters.

Organist Hopkins Dead.

A cable from London yesterday (Tuesday) announces the death of Edward J. Hopkins, organist and musical director of the Temple Church, London, from 1848 to 1898. Hopkins composed a number of popular sacred works and prepared many arrangements for the organ. In collaboration with Rembault, Hopkins wrote "The Organ." Hopkins lived to a ripe old age, as he was born at Westminster, June 30, 1818.

George W. Marston Passes Away.

George W. Marston, the New England organist and composer, died at Sandwich, Mass., last Saturday. Marston studied with Buonamici in Florence and with several German masters in the Fatherland. Some of his compositions were published in Leipsic. He was sixty years old.

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GODOWSKY

"Godowsky has gained the public and will always hold it."—*Berlin Lokal Anzeiger*, January 17, 1901.

"Leopold Godowsky is a man of the most astonishing and incredible technic."—*Musik und Theaterwelt*, December 18, 1900.

"Godowsky dumbfounded the audience with his fabulous technic."—*Frankfurter Zeitung*, December 31, 1900.

"On this side of the water he is surpassed by no living pianist."—*Kolnische Zeitung*, December 30, 1900.

"In the Polish-American Godowsky there is a soft touch of delicate feeling, an inimitable grace and mastery."—*Kleine Journal*, January 9, 1901.

Steinway Piano Used.



EARL GULICK AT 13, JANUARY 29, 1901.

requests for his autograph. "What shall I write?" he asked. "I do not know what to write!" Whereupon Rosenthal replied, dryly: "Why not write your repertory?"

And another, as told by Godowsky: In Germany the Chopin op. 64, No. 1, is referred to by pianists as the "One Minute Waltz." At a recent recital Stavenhagen played it as an encore. Later the usual gathering of pianists in the café were discussing the performance, when Rosenthal, addressing the performer, said: "My dear Stavenhagen, that One Minute was the happiest hour of my life!" ("Diese Minutenwalzer war die schönste Viertelstunde meiner Lebens!")

Just one more, and considered the best of Rosenthal's recent caustic witticisms. It is well understood that Rosenthal is not an ardent admirer of Paderewski. The crowd of pianists in Berlin were discussing their brother artists in the usual brotherly way, comparing their talents and criticizing their styles as only pianists can. Someone mentioned Paderewski. "Ah," interrupted Rosenthal, "at last! I'm glad we've got through talking about pianists!"

Godowsky left on Thursday night for Phoenix, Ariz., where he gave his first recital last Tuesday. After a tour of California, Oregon and Washington, he will appear in Chicago; then with the Boston Symphony Orchestra in the East March 15 till April 3. Godowsky will return to Europe to fill a series of engagements in London, and later in Germany, Austria and France.

Powers-Alexander Announcement.

Francis Fischer Powers and Mrs. Hadden Alexander announce four musical talks on the "Ring of the Nibelung," at their studios, Carnegie Hall, on Thursday evenings in February, beginning to-morrow the 7th inst.

These musical talks give a brief study of Wagner's life

she spoke to them in a quiet, yet very earnest and attractive way about this great work.

Seated at the piano she graphically related the story of "Tristan and Isolde," half in words, half in tones. Mrs. Brown is an excellent pianist and is able to illustrate her lectures in a most artistic manner, and this adds greatly to their charm.

Subscriptions may be sent to Frederick Johnson, secretary, 112 Carnegie Hall, New York.

Electa Gifford.

THE phenomenal voice of Electa Gifford, soprano, has aroused enthusiastic press eulogies, as the ensuing selections from a long list of equally favorable notices illustrate:

Miss Gifford in Holland.

Miss Gifford played the naive role of Sulamith with virgin-like simplicity. As a singer she may assure herself of great success. She has an extraordinary voice. My first impression of her is very favorable indeed.—*Het Nemos Van den Tag*, Amsterdam, September 4, 1899.

Very fine, indeed, was Miss Gifford as Sulamith. One is astonished that so powerful a voice can come from so slight a body. The clear timbre of her wonderful high soprano rings out so true that one wonders if the tone actually comes from a human throat.—*Deutsche Wochenzitung* in den Niederlanden, September 10, 1899.

Miss Electa Gifford was a most agreeable surprise in Philine. This role suits her perfectly. The trills, staccati and runs were perfect and finished, and the public gave her an ovation. Her acting was most gracious and natural.—*Wereldkooniek*, Rotterdam, January 9, 1899.

Miss Gifford in New Orleans.

Miss Gifford's voice is one of the highest known, reaching easily the G above high C. In appearance Miss Gifford is petite, graceful and her regular features and rich coloring are admirably suited for the stage. She has, besides, the high-bred air and education of



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Louis Saar III.

LOUIS SAAR, the chorus master at the Metropolitan Opera House, is quite ill at his home, the result of a fall in Philadelphia several weeks ago. Mr. Saar is the father of Louis V. Saar, the composer and pianist.

Fritz Kreisler's Violin Recital.

ON Wednesday afternoon next, February 13, Kreisler is to give his second recital in Mendelssohn Hall, at 3 o'clock.

Reception to Ida Branth.

The residents of fashionable upper New York, headed by Mrs. E. M. Barber, made very extensive preparations for the musical reception in honor of Miss Ida Branth, violinist, on February 4, at the residence of Mrs. Barber, No. 594 West 152d street. The élite of this section co-operated in this affair. The other soloist of the evening was Miss Ida Simmons, pianist.

Morgan Quartet Concert.

The principal work played at the last Morgan Quartet concert, at Mrs. Roosevelt's, on East Thirty-first street, was the Schubert Quartet in G, not much done nowadays, for some reason, despite the fact that the work overflows

with fine melody and beautiful harmony. The work was well played with clear insight into its meaning, and each movement given its special characteristic significance. The next matinee occurs on Wednesday, February 6, at 4:45 p. m.

Brounoff at Women's Philharmonic.

LAST Saturday afternoon found the rooms of this society crowded to hear the now well-known lecture-recital by Platon Brounoff on Russian music life. A good share of those present were professionals, the larger part women, and all were interested from beginning to end. The lecture part is so interesting, instructive and amusing as well, and the musical illustrations, culled from the best of the Russian composers, of such vital interest, that never for a moment does interest flag.

Basso Budianoff made nothing less than a sensation with his big yet expressive voice. This youth should make his mark in time. Lily Orloff sang well. Vivian McConnell played the Rachmaninoff Prelude in C sharp minor with much repose and style, making one wonder whence so much strength in the slight frame of this young and talented pianist. Tenor Richardson sang well, receiving much appreciative applause, while as to Brounoff—well, he is a whole show, and no one enjoys the affair more than he himself.

The hand of iron can caress most delicately, in parts of his popular Nocturne, and he sings with much verve; finally, his compositions aroused widespread interest, the "March of the Exiles" being especially admired for its pathos and originality. As before stated, the rooms were crowded, and the greatest interest shown, flattering indeed to the lecturer, who commands an ever-increasing circle of admirers.

All those who participated have studied with him, but are not to be called "pupils" in any sense of the term.

Mr. Brounoff goes to Hornellsville to deliver this lecture-recital on Friday of this week, and later will give it, with his Russian Capella, in national costume, before the well-known Montclair Club.

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The work was well played with clear insight into its meaning, and each movement given its special characteristic significance.

The next matinee occurs on Wednesday, February 6, at 4:45 p. m.

Brounoff at Women's Philharmonic.

LAST Saturday afternoon found the rooms of this society crowded to hear the now well-known lecture-recital by Platon Brounoff on Russian music life.

A good share of those present were professionals, the larger part women, and all were interested from beginning to end.

The lecture part is so interesting, instructive and

amusing as well, and the musical illustrations, culled from

the best of the Russian composers, of such vital interest,

that never for a moment does interest flag.

Basso Budianoff made nothing less than a sensation with

his big yet expressive voice. This youth should make his

mark in time. Lily Orloff sang well. Vivian McConnell

played the Rachmaninoff Prelude in C sharp minor with

much repose and style, making one wonder whence so much

strength in the slight frame of this young and talented

pianist. Tenor Richardson sang well, receiving much appre-

ciative applause, while as to Brounoff—well, he is a whole

show, and no one enjoys the affair more than he himself.

The hand of iron can caress most delicately, in parts of his popular Nocturne, and he sings with much verve; finally, his compositions aroused widespread interest, the "March of the Exiles" being especially admired for its pathos and originality. As before stated, the rooms were crowded, and the greatest interest shown, flattering indeed to the lecturer, who commands an ever-increasing circle of admirers.

All those who participated have studied with him, but are not to be called "pupils" in any sense of the term.

Mr. Brounoff goes to Hornellsville to deliver this lecture-recital on Friday of this week, and later will give it, with his Russian Capella, in national costume, before the well-known Montclair Club.

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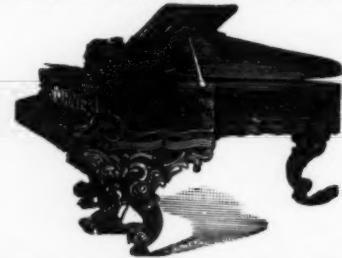
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